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Jan
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MODERN RUSSIAN SONGS
VOLUME II

MODERN
RUSSIAN SONGS

EDITED BY ERNEST NEWMAN

VOLUME II

MOUSSORGSKY TO WIHTOL

FOR HIGH VOICE

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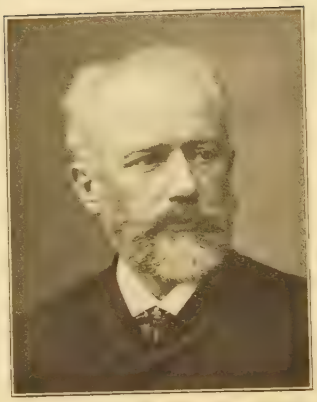

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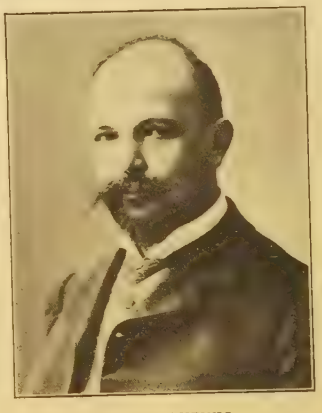
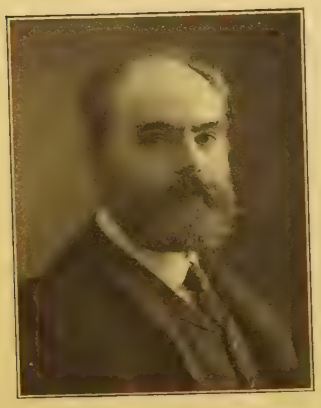
EIGHT RUSSIAN COMPOSERS



KORESTCHENKO



LIAPOUNOFF

RACHMANINOFF

WIHTOL

BIOGRAPHICAL SKETCHES

MOUSSORGSKY, MODEST PETROVITCH

Born at Karevo, in the Government of Pskov, March 29, 1839. He received a good training in singing and the piano as a boy at home; his studies were continued when, in 1849, he went to Petrograd to attend the Cadets' School, in preparation for a military career. In 1856 he was gazetted to the famous Preobrajensky regiment. In this and the next year he met Dargomijsky, Balakireff, and Borodine, and other members of the new Russian group, and set himself more seriously to the study of music. He left the army in 1861 to devote himself to the art, but he soon had to accept a small government post that hardly sufficed to keep him from utter poverty. After various tentative efforts, he entered the operatic field with *Boris Godounoff* (produced in Petrograd in 1874). This was followed by *Khovantchina*, which was left unfinished at the composer's death, completed and orchestrated by Rimsky-Korsakoff, and first performed in its entirety in 1885. Moussorgsky died in Petrograd, March 28, 1881.

His other works include the unfinished operas *The Matchmaker* (Gogol), *Salammbo* (Flaubert), a few orchestral works (*Intermezzo in modo classico*, a *Scherzo*, a *Turkish March*, and *Night on the Bare Mountain*), and many remarkable songs, the piano pieces *Pictures from an Exhibition*, etc.

RACHMANINOFF, SERGE VASSILIEVITCH

Born at Onega, March 20, 1873. Received his first music lessons from his mother. He entered Petrograd Conservatoire in 1882, studying the piano under Demyanski, and theory under Sacchetti. In 1885 the family moved to Moscow, where the young composer studied first of all under Zviereff, then under Siloti, Arensky, and Taneieff. Wrote a one-act opera *Aleko*, in 1892. Thenceforward followed the double career of pianist and composer. His works include a symphonic tableau *The Rock*, two symphonies, three piano concertos, many piano pieces (among them a Sonata in D minor) and songs, various pieces of chamber music (an Elegiac Trio in memory of Tchaïkovsky, a sonata for cello and piano, etc.), a cantata *Spring*, a symphonic poem *The Isle of the Dead*, operas (*The Niggardly Night* and *Francesca da Rimini*), *The Bells* (for chorus and orchestra), etc. In his capacity as pianist and conductor he has travelled widely in Europe and America. During the Great War he settled in the United States.

RIMSKY-KORSAKOFF, NIKOLAS ANDREIVITCH

Born at Tikhvin, in the Government of Novgorod, March 18, 1844, of an aristocratic family. After receiving the rudiments of a musical education at home, he entered the Naval College at Petrograd in 1856, as he was intended for a naval career. During the six years he was at the college he managed to continue his musical studies. In 1861 he met Balakireff, and became an enthusiastic supporter of the new nationalist movement. The years 1862 to 1865 were spent on the seas, but Rimsky-Korsakoff still devoted all the hours he could to composition. His first symphony (Op. 1) dates from this time. It was produced at Petrograd in December, 1865, and was followed by the symphonic poem *Sadko* (1867), and the opera *Pskovityanka* (*The Maid of Pskov*, 1873, revised in 1894). He became professor of composition and orchestration at the Petrograd Conservatoire in 1871, though he did not formally retire from the navy until 1873. From 1874 to 1881 he conducted the Free School Concerts, and from 1886 to 1900 the Russian Symphony Concerts.

It was after his appointment to the professorship at the Petrograd Conservatoire that he realized the defects in his technical equipment and set himself, by hard study, to remedy them. His later works include a number of operas and opera ballets — *A Night in May* (1880), *The Snow Maiden* (1882), *Mlada* (1893), *Sadko* (1897), *Mozart and Salieri* (1898), *Vera Sheloga* (1899), *The Tale of Tsar Saltan* (1900), *Kostchei the Immortal* (1902), *The Golden Cockerel* (1910), etc. — two further symphonies (the second is the well-known *Antar*), a *Sinfonietta on Russian Themes*, a symphonic suite *Scheherezade*, an *Eastern Overture*, etc., several chamber music works, a piano concerto, choral works, pieces for piano, many songs, etc. He has also written a book on harmony and one on orchestration, and edited a number of Russian folksongs. He died in Petrograd, June 8, 1908. He completed, orchestrated, edited, or revised the works of several of his predecessors and contemporaries, and was the teacher of many Russian composers, among the most eminent being Arensky, Liadoff, Glazounoff, Gretchaninoff, Ippolitoff-Ivanoff, Tcherepnin, Taneieff, and Stravinsky.

RUBINSTEIN, ANTON GREGOROVITCH

Born at Wechwotynitz, Volhynia, November 28, 1830. He received his first lessons on the piano from his mother; afterwards studied with Villoing. In 1840, in Paris, he played before Chopin and Liszt, who prophesied a great future for him. In the years immediately following he toured the Netherlands, Germany, England, and the Scandinavian Countries, and in 1844 settled in Berlin, where he studied composition under

Siegfried Dehn, the teacher of Glinka. The sudden death of his father in 1846, and the consequent financial embarrassment of the family, made it necessary for him to cease being a student and earn his living. He settled in Vienna as a teacher, returning to Russia when the German political troubles of 1848 broke out. He had the good fortune to become the *protégé* of the Grand Duchess Helen. He worked hard for some years at piano-playing and composition; two of his earliest operas (*Dmitri Douskoi* and *Toms der Narr*) were performed in 1852 and 1853, respectively.

In 1854 he visited Germany as a pianist, and soon established his reputation as one of the first *virtuosi* of the day. His *Ocean* symphony had already been given at Leipzig, and publishers were willing to take anything he wrote. After touring Europe he returned to Russia in 1858, settled in Petrograd, founded the Russian Musical Society in 1859 and the Petrograd Conservatoire in 1862, remained Principal of the latter until 1867, and did a great deal generally to promote the cause of music in Russia. The remainder of his life was divided between concert tours in Europe and America and directorial duties in Vienna, Petrograd, and elsewhere. He died in Petrograd, November 20, 1894.

His works comprise some twenty operas and quasi-operas (of which *The Demon* shows most vitality today), six symphonies, several symphonic poems (*Don Quixote*, *Ivan IV*, *Faust*, *Russia*, etc.), several overtures, five piano concertos and many smaller works for the piano, two cello concertos, many songs, etc. He also published his autobiography, and a book on *Music and its Masters* (1892) that created a good deal of discussion.

SACHNOFSKY, G.

SOKOLOFF, NIKOLAS ALEXANDROVITCH

Born in Petrograd, March 25, 1859. He studied at the Conservatoire there from 1877 to 1885, under Johannsen and Rimsky-Korsakoff. In 1886 he was a teacher of theory at the Imperial Chapel; in 1896 professor at the Conservatoire. He has written three string quartets, piano variations, choruses, songs, two serenades, an elegy for strings, a divertimento for orchestra, incidental music to *A Winter's Tale*, songs, violin and violoncello pieces, a ballet (*The Wild Swans*), etc., and a book on harmony (1906).

STRAVINSKY, IGOR

Born at Oranienbaum, June 5, 1882; son of Feodor Ignatievitch Stravinsky, a bass singer at the Maryinsky Theatre, who excelled in the part of the monk Varlaam in *Boris Godounoff*. He was intended for the legal profession, but was allowed to follow his musical bent and studied the piano under a pupil of Rubinstein. He met Rimsky-Korsakoff at Heidelberg in 1902; their conversations confirmed him in his conviction that he was a composer. In the following year he began work on a piano sonata, and commenced to study under Rimsky-Korsakoff. In 1906 he wrote a symphony. This was followed by a suite for voice and orchestra, a *Fantastic Scherzo* (inspired by a reading of Maeterlinck's *Life of the Bee*), two songs, various piano pieces, the orchestral *Fireworks*, and a *Funeral Song* in honor of his dead master (1908). About 1908 he began work upon the opera *The Nightingale*, but laid it aside to write the ballet *The Fire-Bird*, commissioned of him by Diaghileff; this was completed in May, 1910, and first performed at Paris in June of the same year.

To this period belong his two songs to words by Verlaine. *Patrouchka* was finished in May, 1911. Later came two songs to words by Balmont, three Japanese songs, the ballet *The Rite of Spring*, and the second and third acts of *The Nightingale*. His more recent works include various small pieces for piano solo, string quartet, and solo clarinet, songs (*Pribaoutki*, *Berçeuses du Chat*, etc.), *L'Histoire du Soldat*, *Renard*, *La Noce Villageoise*, a *Symphony for Wind Instruments* in memory of Debussy, etc.

TANEIEFF, SERGEI IVANOVITCH

Born November 13, 1856, in the Government of Vladimir. Studied the piano as a boy at the Moscow Conservatoire, where he attracted the attention of Nicholas Rubinstein, the director, who later persuaded his parents to allow him to pursue a complete course of musical education: his master in harmony, composition, and instrumentation was Tchaïkovsky. He left the Conservatoire in 1875, embarking upon the career of concert pianist. After touring a good part of Europe he returned to Moscow in 1878, succeeding Tchaïkovsky as professor of orchestration at the Conservatoire, later becoming also first pianoforte professor, and in 1885 director of the institution. He retired from this post four years later to devote himself to composition, but remained connected with the Conservatoire until 1906. He died at Dioutkov, in the Government of Zvenigorod, on June 6, 1915.

He wrote four symphonies (only the last of which, that in C minor, Op. 12, has been published), two cantatas,—*St. John of Damascus* (performed 1892), and *On Reading a Psalm*,—an opera *Orestes* (performed 1895), six string quartets, two string quintets, a piano quintet, two string trios and other chamber music works, several works for unaccompanied voices, about forty songs, and an exhaustive treatise on counterpoint.

TCHAÏKOVSKY, PETER ILYITCH

Born at Kamsko-Votinsk, in the Government of Viatka, May 7, 1840. The family removed in 1850 to Petrograd, where the boy worked at the piano under Philipoff. After studying at the School of Jurisprudence, he became a clerk in the Ministry of Justice in 1859. He began the serious study of music in 1861 under Zaremba, and two years later gave up his clerkship to devote himself to the art, working at the Conservatoire under Zaremba and Anton Rubinstein, and enduring poverty and hardship. In 1866 he accepted Nicholas Rubinstein's invitation to become professor of harmony at the newly founded Moscow Conservatoire. In 1868, in Petrograd, he met Balakireff, Rimsky-Korsakoff, and other members of the nationalist group; but though he was at first attracted to them, his sympathies with their nationalist ideals weakened in the course of time.

From 1872 to 1876 he acted as the musical critic of the *Russky Viedomosti*. His unhappy marriage (the pair separated in nine weeks) took place in 1877. About the same time he met Frau von Meck, a rich widow, whose generosity made it possible for him henceforth to give up his professional drudgery and devote himself entirely to composition. In the following years he toured a good deal in Europe and America, conducting his own works. His sixth and last symphony — the *Pathetic* — was given in Petrograd for the first time on October 28, 1893. Nine days later — November 6 — he died of cholera.

His works comprise six symphonies, three piano concertos, and a *Fantasia* for piano and orchestra, a violin concerto, several overtures and symphonic poems (*Romeo and Juliet*, *Manfred*, *Hamlet*, "*1812*," *Capriccio Italien*, etc.), four orchestral suites, three ballets (the best-known is the *Casse-Noisette*), a string sextet (*Souvenir de Florence*), three string quartets, a piano trio, eleven operas (of which the best known are *Eugen Onegin*, *Pique Dame*, *Mazeppa*, and *Joan of Arc*), and many songs and piano pieces, etc. He wrote also a book on harmony, and a small volume of reminiscences.

TCHEREPNIN, NICOLAI NICHOLAEVITCH

Born at Petrograd in 1873. He studied at Petrograd University for a legal career, receiving at the same time musical instruction from Rimsky-Korsakoff at the Conservatoire. He left this latter institution in 1898. The publisher Belaieff became interested in him and issued some of his earliest songs; and in 1900 he was appointed to the conductorship of the Russian Symphony Concerts, which Belaieff had founded in 1885. He has written about fifty songs, three ballets (*The Pavilion of Armida*, *Narcissus*, and *The Masque of the Red Death*), various works for orchestra (Prelude to *La Princesse Lointaine*, a symphonic poem on the witches' scene in *Macbeth*, a dramatic fantasia *From Land to Land*, a suite *The Enchanted Garden*), a string quartet, a piano concerto, etc.

TINIAKOFF, A.

VASSILENKO, SERGIUS NICHIFOVITCH

Born in Moscow in 1872. Studied at the Conservatoire there, under Taneieff and Ippolitoff-Ivanoff, from 1896 to 1901. Has written two symphonies, a symphonic poem *The Witches' Flight*, a symphonic suite *Au Soleil*, a dramatic cantata *The Legend of Kitej*, and many fine songs.

WIHTOL, JOSEPH

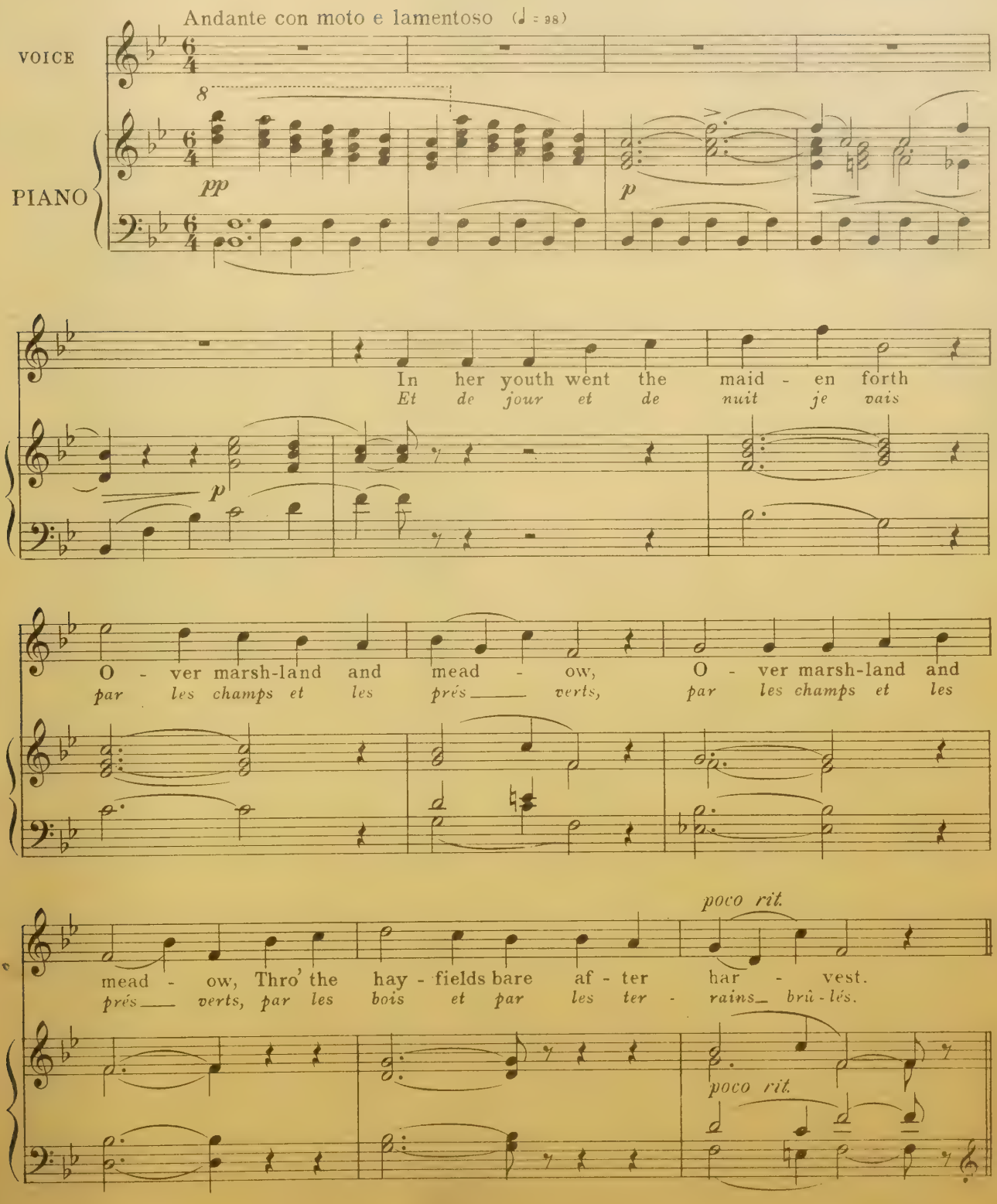
Born at Volmar, Livonia, July 26, 1863. Studied at the Petrograd Conservatoire from 1880 to 1885 under Johannsen and Rimsky-Korsakoff. In 1886 became professor of theory and harmony at the Conservatoire, and from 1892 taught the same subjects at the Petrograd Music School. In 1897 became musical critic of the "Petrograd Times." Has written a symphonic poem on Lettish themes (*Das Fest des Ligo*), a Lettish overture *Spriditis*, a Fantasia on Lettish folksongs for violin and orchestra, a *Dramatic Overture*, a symphony, a string quartet, five piano sonatas, choruses (*a cappella* and with orchestra), piano pieces, songs, arrangements of Lettish folksongs, etc.

MODERN RUSSIAN SONGS
VOLUME II

MARTHA'S SONG
(CHANT DE MARTHE)
From the opera "Khovanstchina"

Translated from the Russian
by Constance Purdy
French version by Hettange

MODEST MOUSSORGSKY
(1839-1881)


Andante con moto e lamentoso (♩ = 98)
VOICE
PIANO
pp
p
In her youth went the maid - en forth
Et de jour et de nuit je vais
p
O - ver marsh-land and mead - ow, O - ver marsh-land and
par les champs et les prés verts, par les champs et les
poco rit.
mead - ow, Thro' the hay - fields bare af - ter har - vest.
prés verts, par les bois et par les ter - rains brû - lés.
poco rit.

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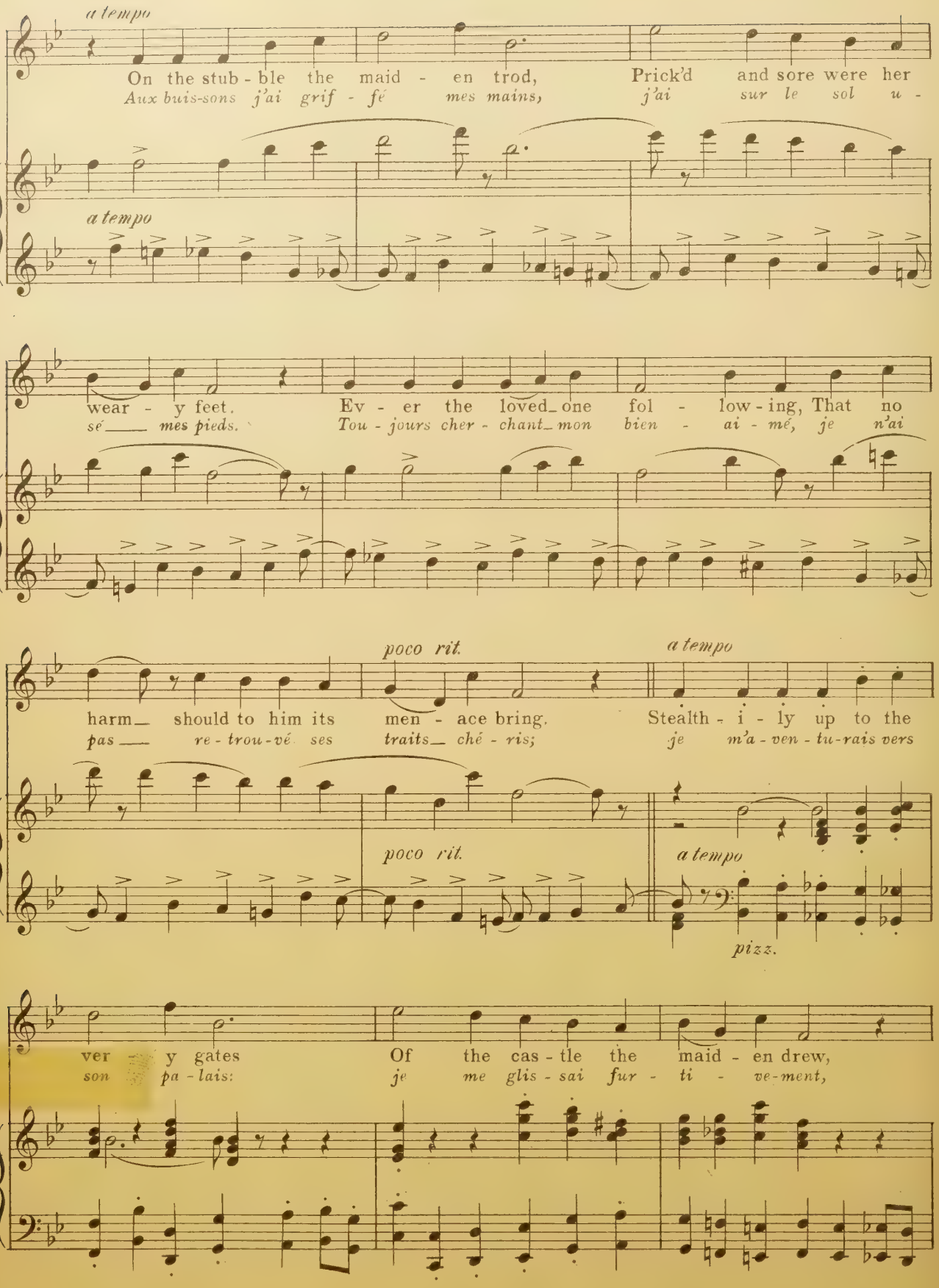
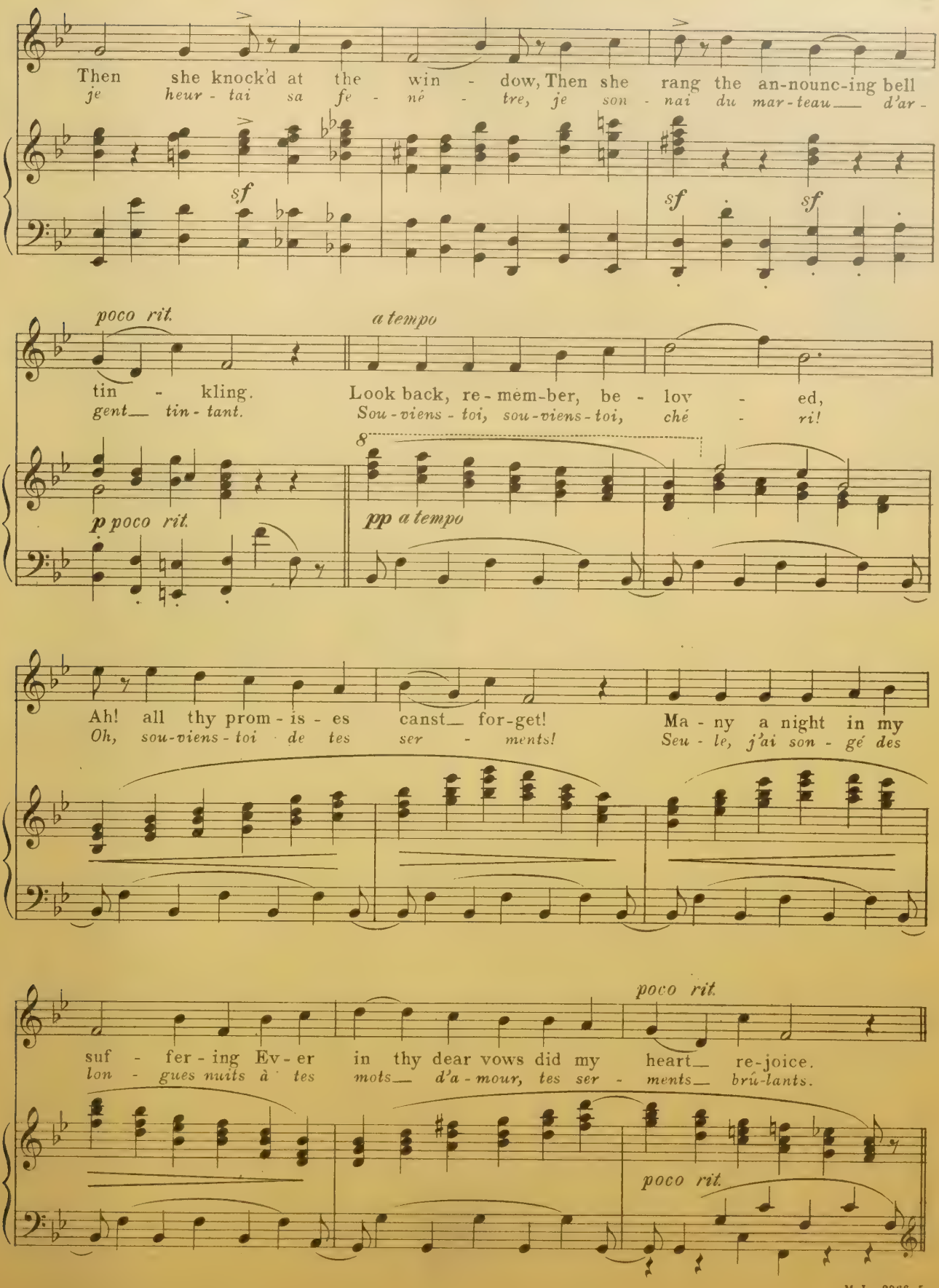
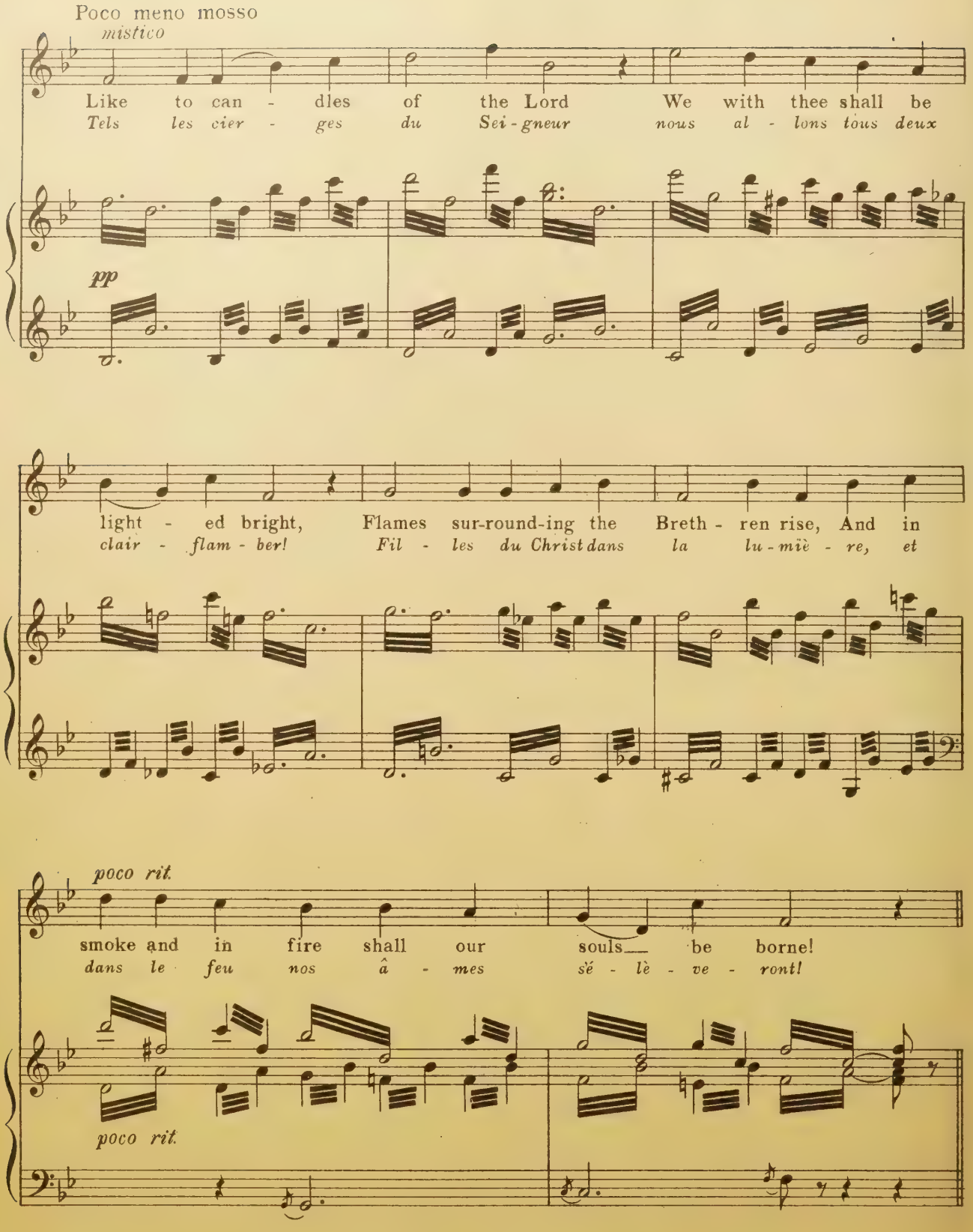
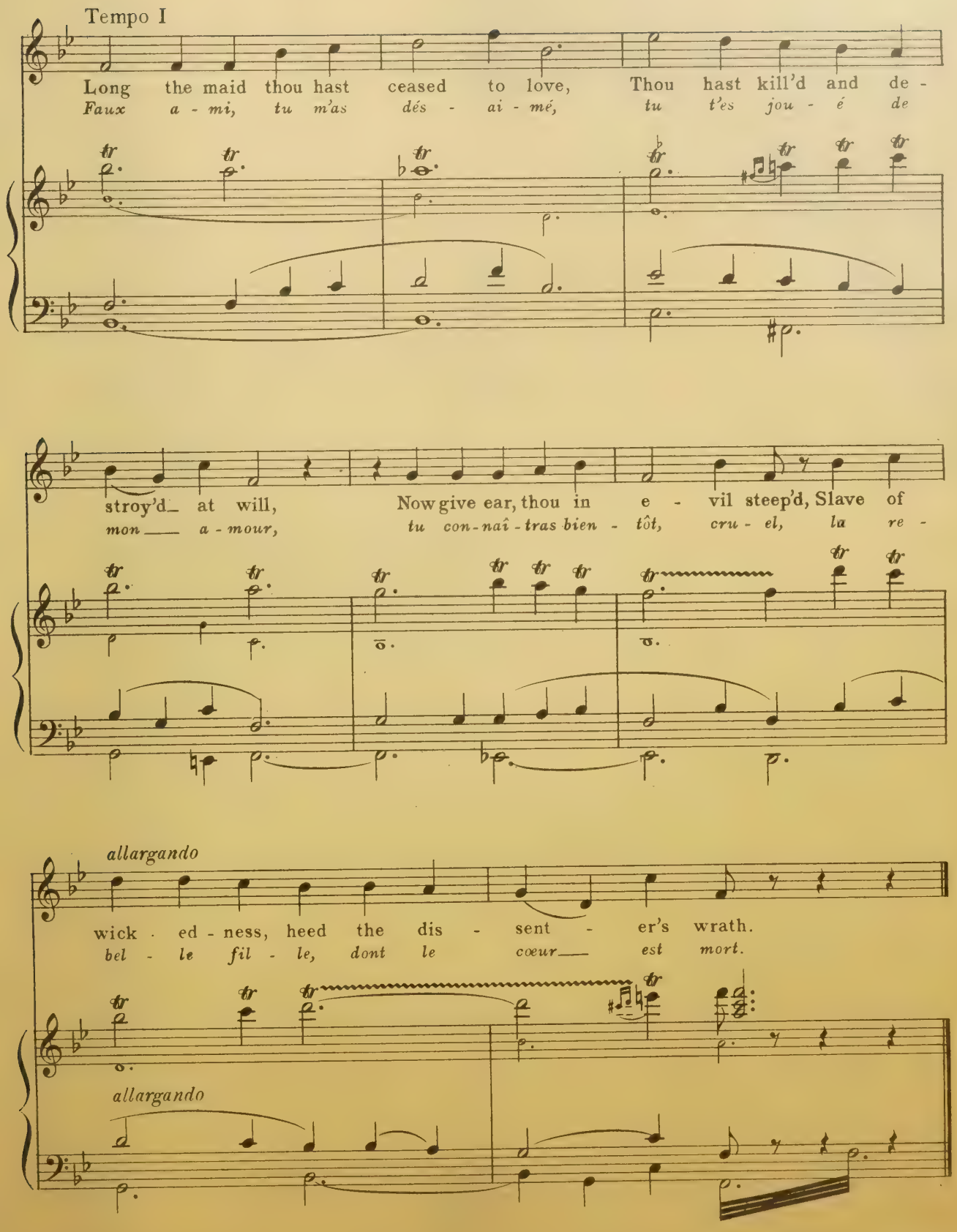

a tempo
On the stub - ble the maid - en trod, Prick'd and sore were her
Aux buis-sons j'ai grif - fé mes mains, j'ai sur le sol u -
a tempo
wear - y feet. Ev - er the loved_one fol - low - ing, That no
sé_____ mes pieds. Tou - jours cher - chant_mon bien - ai - mé, je n'ai
poco rit.
a tempo
harm_ should to him its men - ace bring. Stealth - i - ly up to the
pas_____ re - trou - vé ses traits_ ché - ris; je m'a - ven - tu-rais vers
poco rit.
a tempo
pizz.
ver - y gates Of the cas - tle the maid - en drew,
son pa - lais: je me glis - sai fur - ti - ve-ment,


Then she knock'd at the win - dow, Then she rang the an-nounc-ing bell
je heur - tai sa fe - né - tre, je son - nai du mar-teau d'ar -
sf
sf
sf
poco rit.
a tempo
tin - kling.
gent tin - tant.
Look back, re-mem-ber, be - lov - ed,
Sou-viens - toi, sou-viens-toi, ché - ri!
8
p poco rit.
pp a tempo
Ah! all thy prom - is - es canst for-get!
Oh, sou-viens - toi de tes ser - ments!
Ma - ny a night in my
Seu - le, j'ai son - gé des
poco rit.
suf - fer - ing Ev - er in thy dear vows did my heart re-joice.
lon - gues nuits à tes mots d'a - mour, tes ser - ments brû-lants.
poco rit.


Poco meno mosso
mistico
Like to can - dles of the Lord We with thee shall be
Tels les cier - ges du Sei - gneur nous al - lons tous deux
pp
light - ed bright, Flames sur-round-ing the Breth - ren rise, And in
clair - flam - ber! Fil - les du Christ dans la lu - miè - re, et
poco rit.
smoke and in fire shall our souls be borne!
dans le feu nos â - mes sẽ - lè - ve - ront!
poco rit.


Tempo I
Long the maid thou hast ceased to love, Thou hast kill'd and de-
Faux a-mi, tu m'as dés-ai-mé, tu t'es jou-é de
stroy'd at will, Now give ear, thou in e-vil steep'd, Slave of
mon a-mour, tu con-naî-tras bien-tôt, cru-el, la re-
allargando
wick-ed-ness, heed the dis-sent-er's wrath.
bel-le fil-le, dont le cœur est mort.
allargando

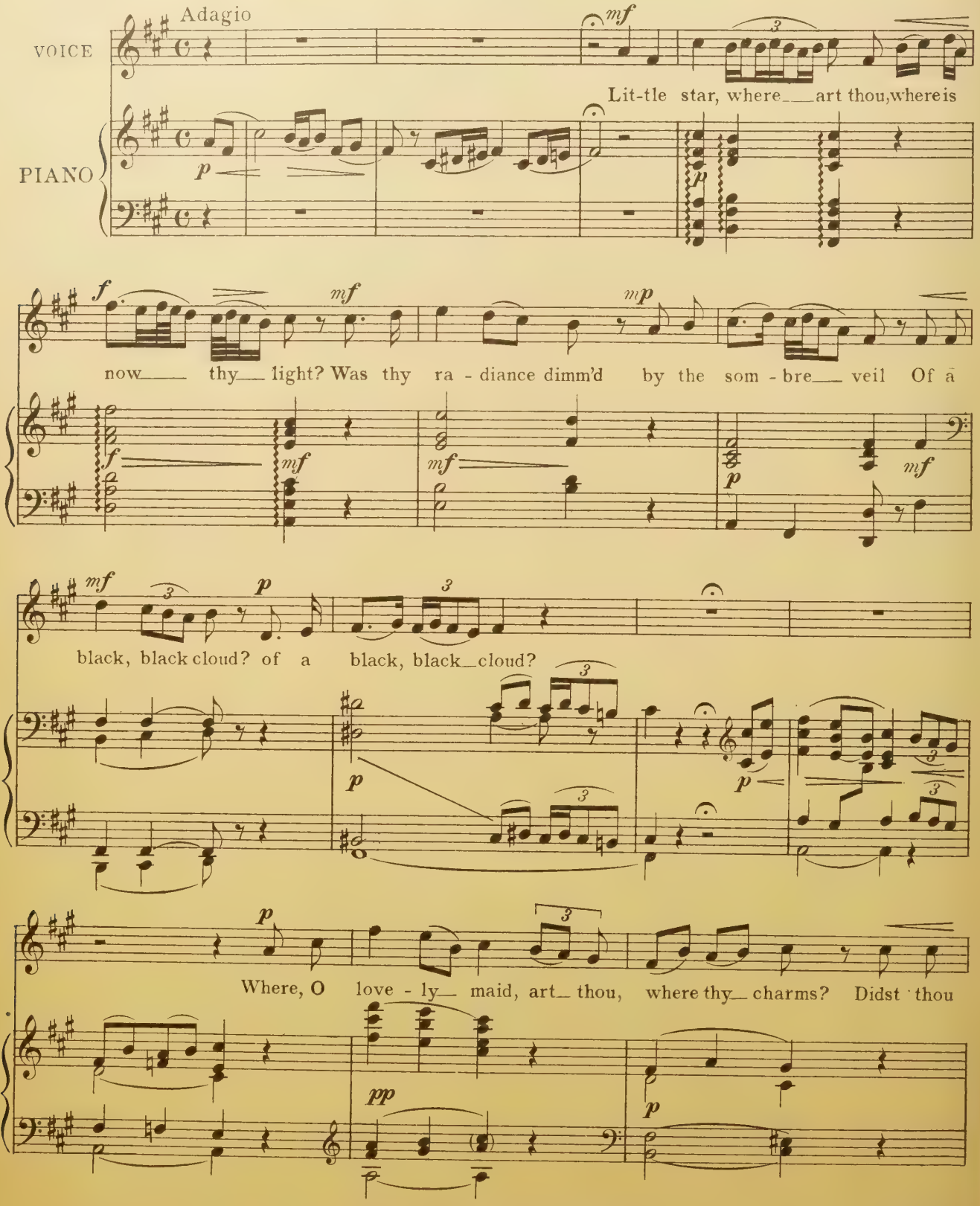
To J. L. Grunberg

LITTLE STAR, WHERE ART THOU?

Translated from the Russian
of MOUSSORGSKY
by Constance Purdy

(Composed in 1857)

MODEST MOUSSORGSKY (Posthumous)
Revised by W. G. Karatygin


Adagio
VOICE
PIANO
Lit-tle star, where art thou, where is
now thy light? Was thy ra - diance dimm'd by the som - bre veil Of a
black, black cloud? of a black, black cloud?
Where, O love - ly maid, art thou, where thy charms? Didst thou

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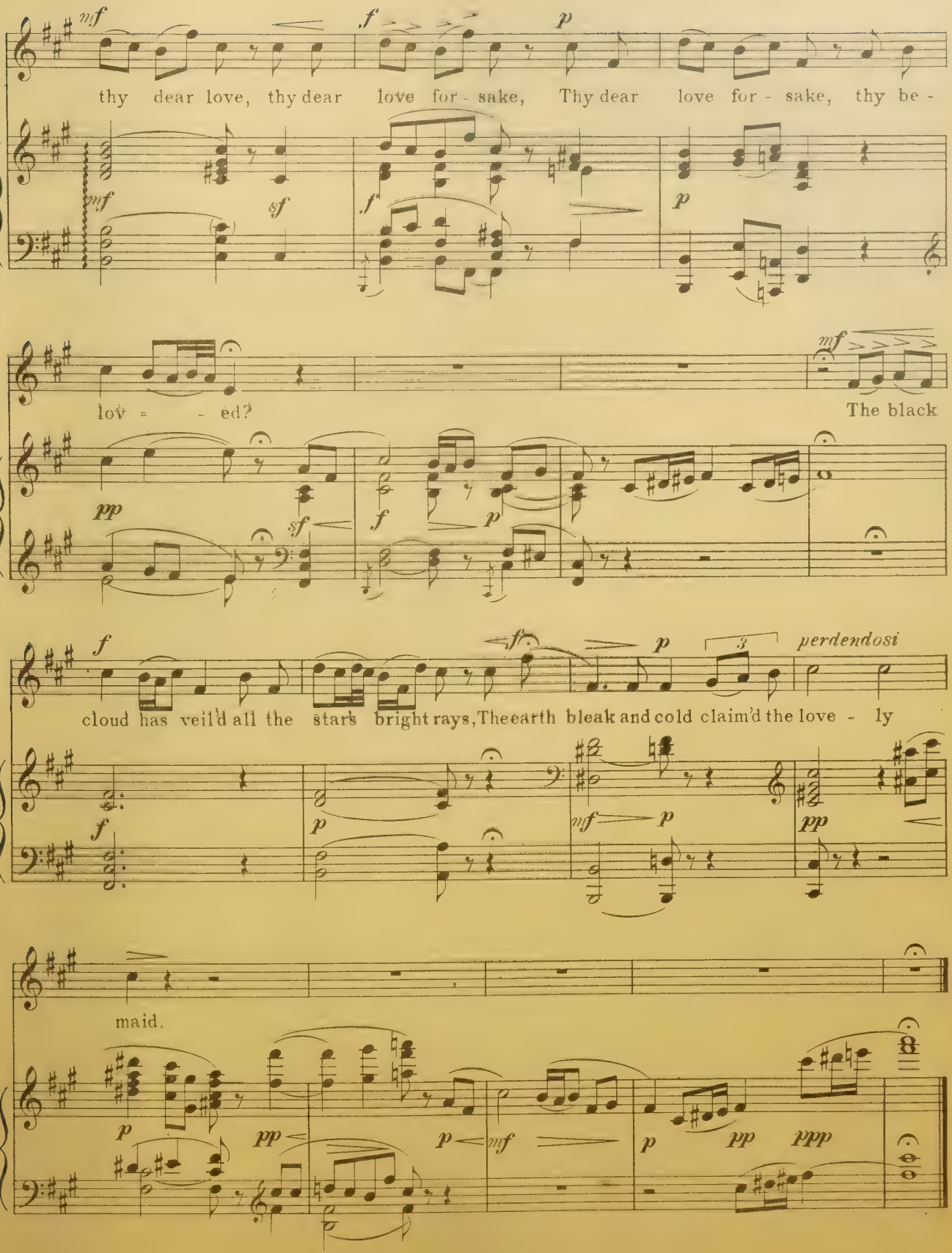

mf
f
p
thy dear love, thy dear love for - sake, Thy dear love for - sake, thy be -
mf
sf
f
p
lov - - ed?
mf
The black
pp
sf
f
p
f
f
p
3
perdendosi
cloud has veil'd all the star's bright rays, The earth bleak and cold claim'd the love - ly
f
p
mf
p
pp
maid.
p
pp
p
mf
p
pp
ppp

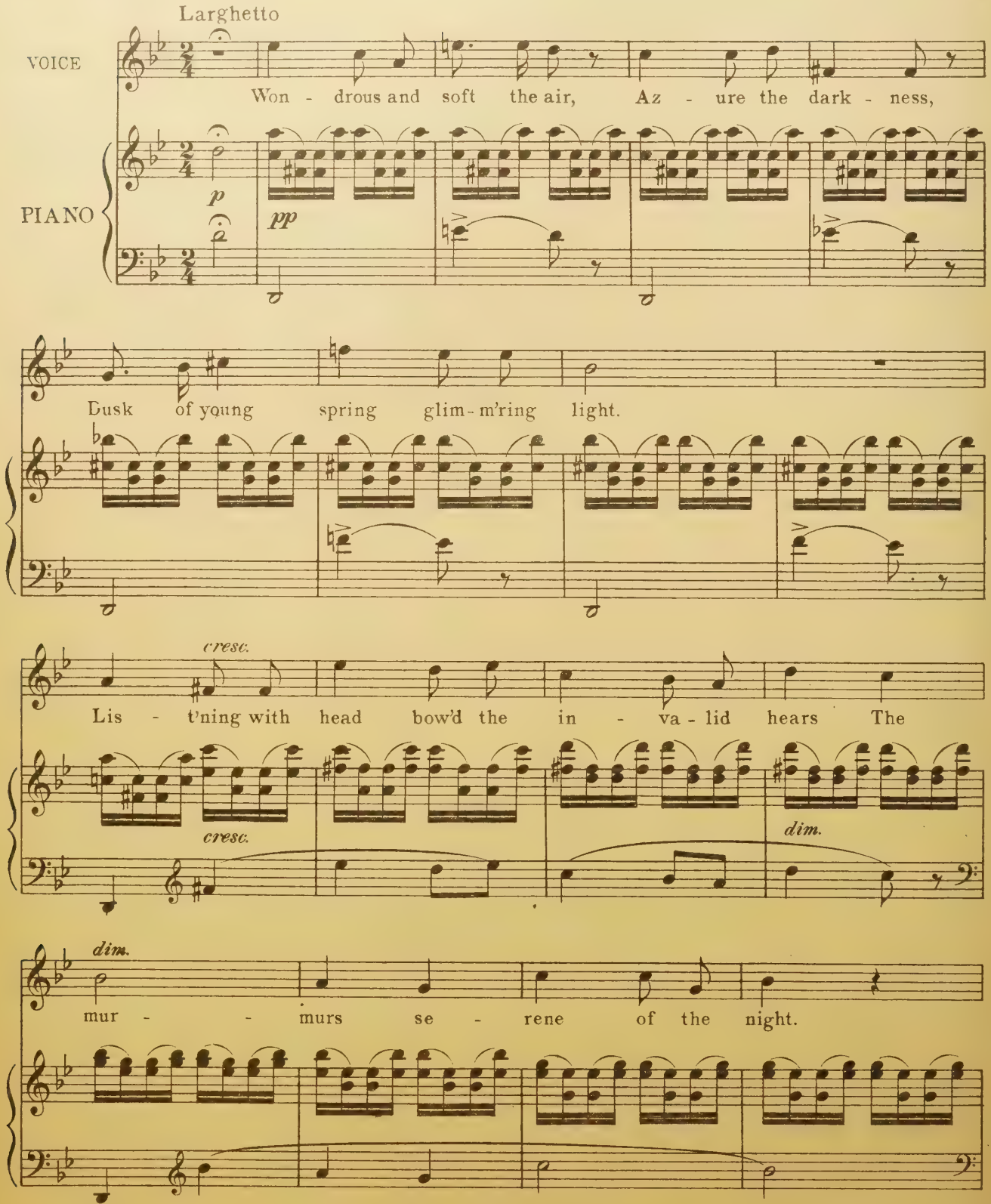
SERENADE

Songs and Dances of Death, № 3b

(Original Key)

Translated from the Russian
of Count GOLENISTCHEFF KOUTOUZOFF
by Constance Purdy

MODEST MOUSSORGSKY
(1839 - 1881)


Larghetto
VOICE
PIANO
Won - drous and soft the air, Az - ure the dark - ness,
p
pp
Dusk of young spring glim - m'ring light.
cresc.
Lis - t'ning with head bow'd the in - va - lid hears The
cresc.
dim.
dim.
mur - - murs se - rene of the night.

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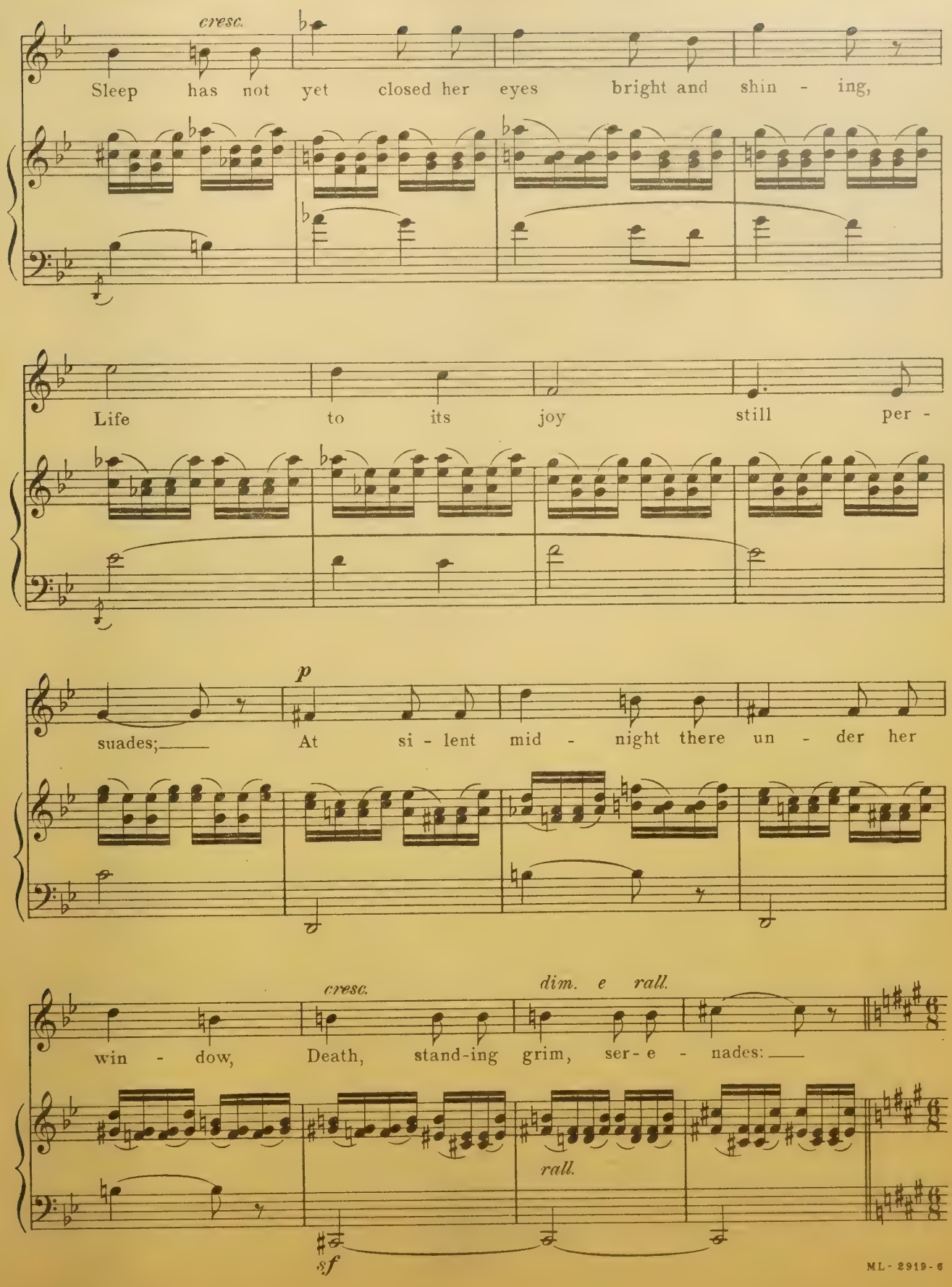
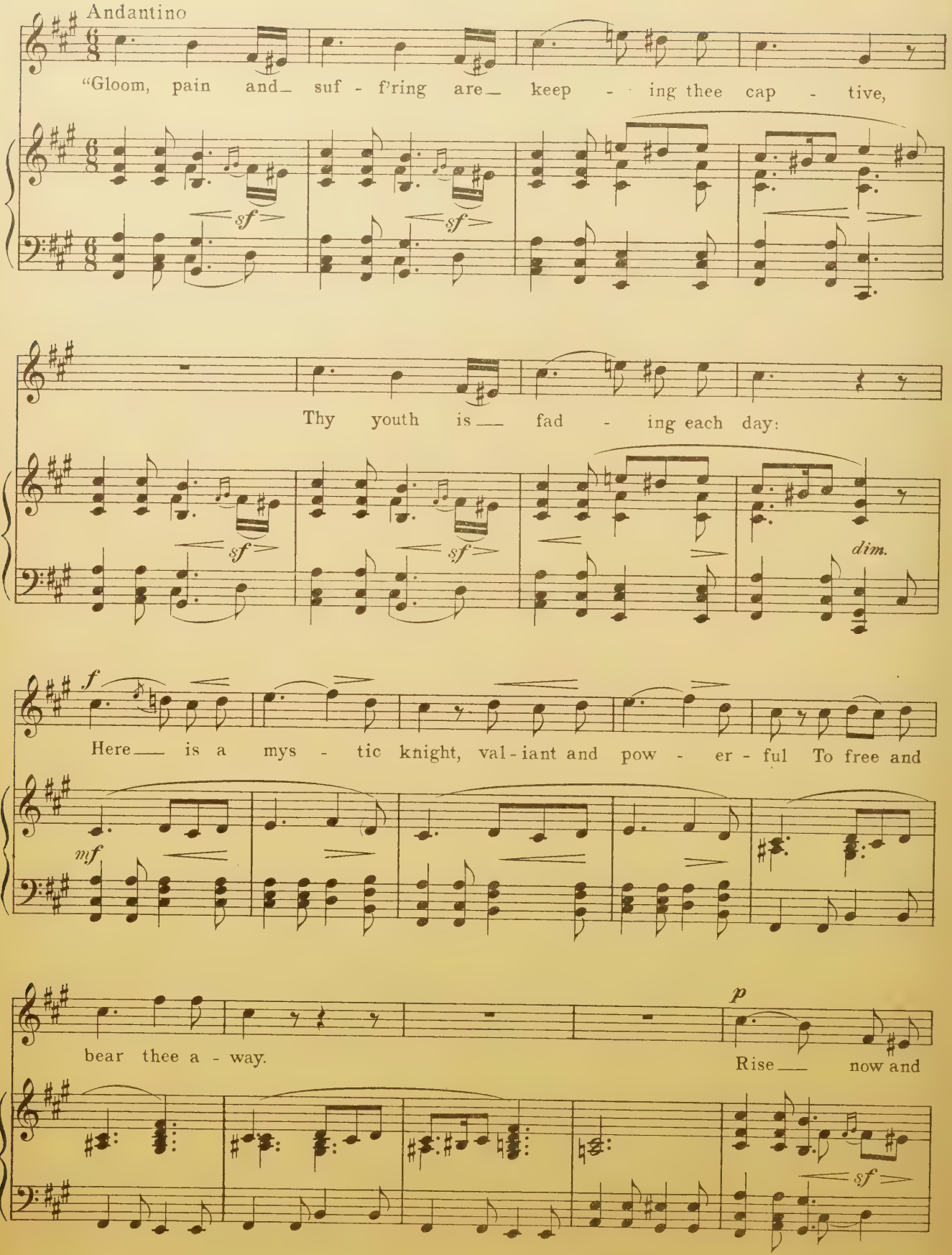
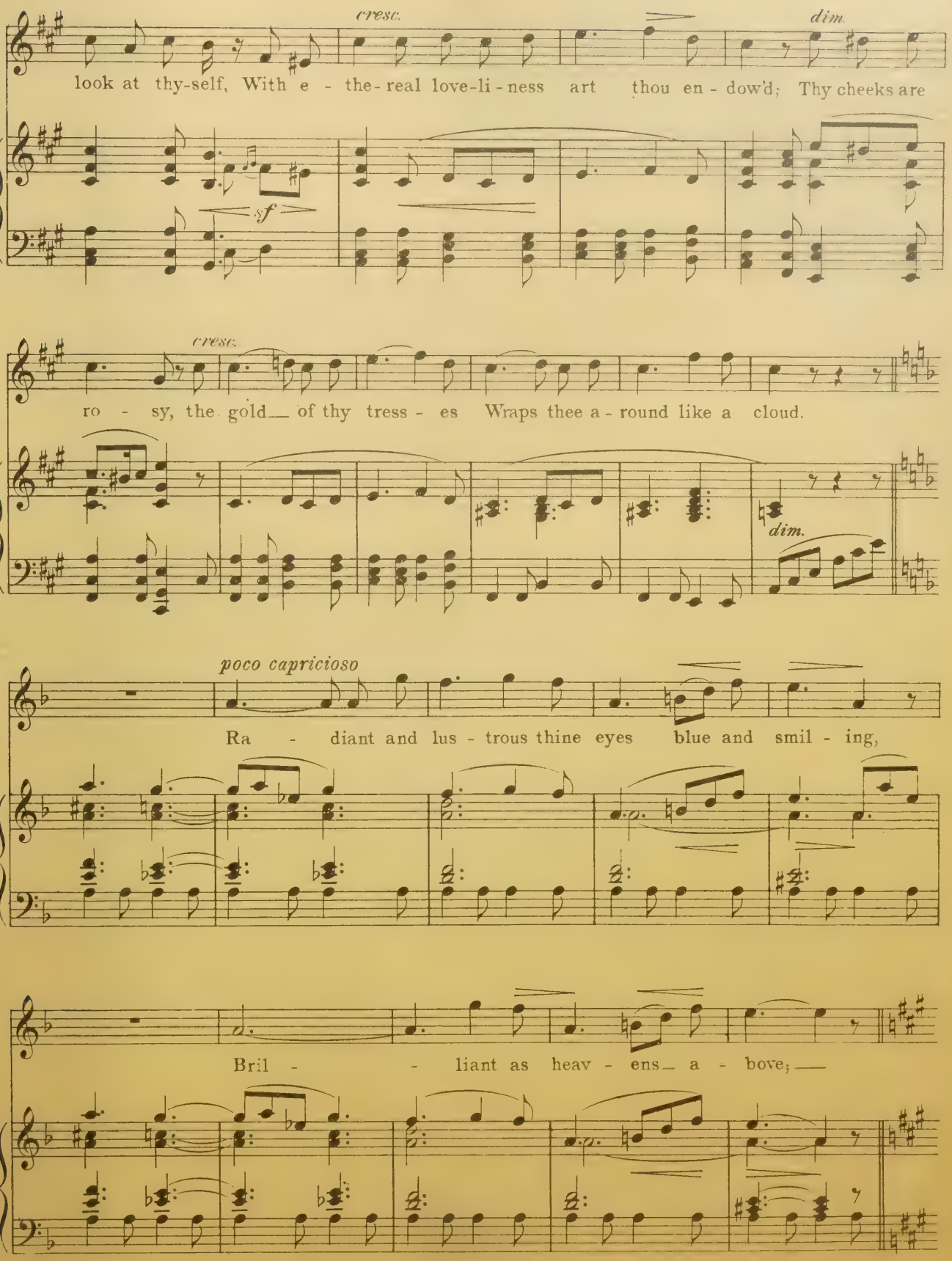
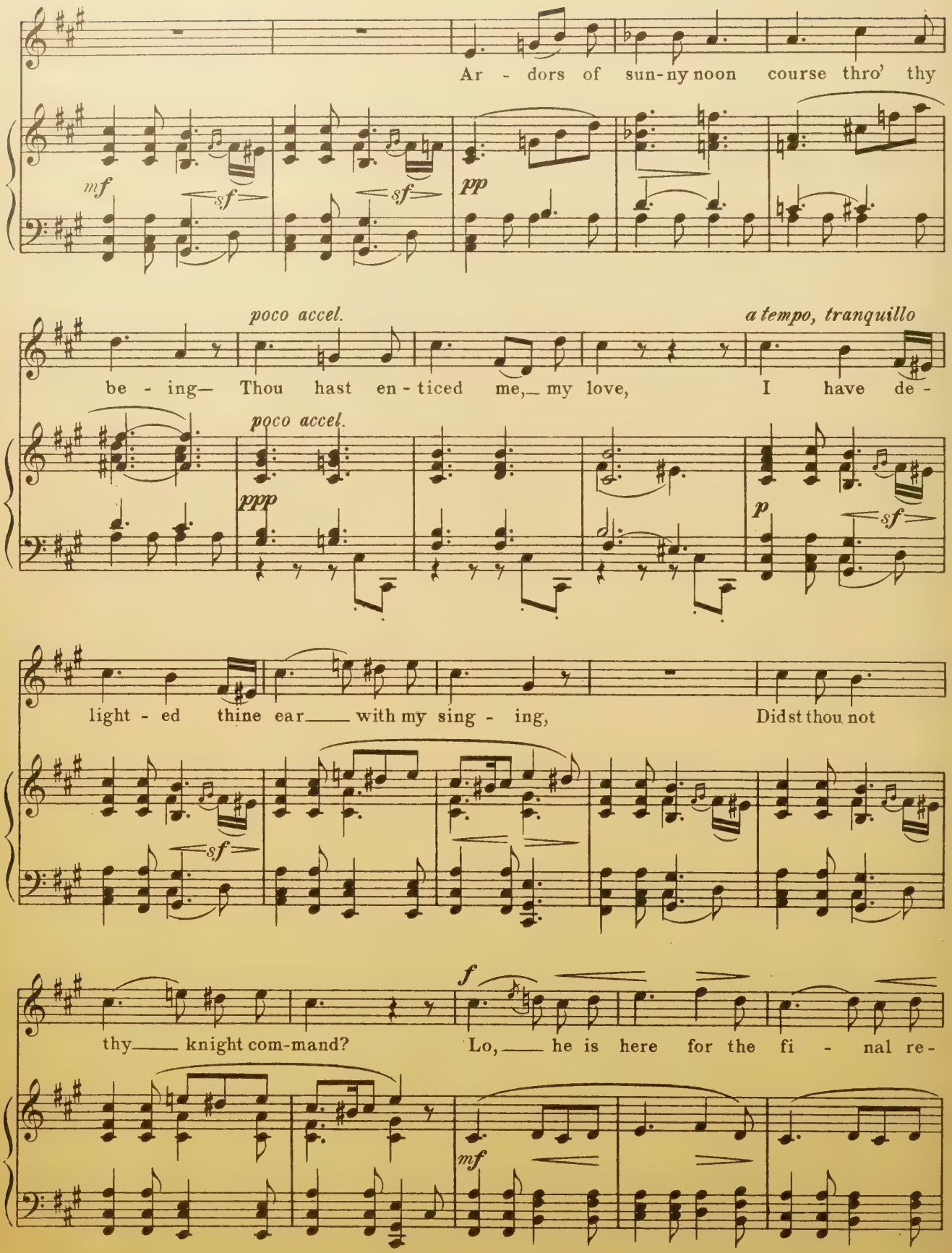
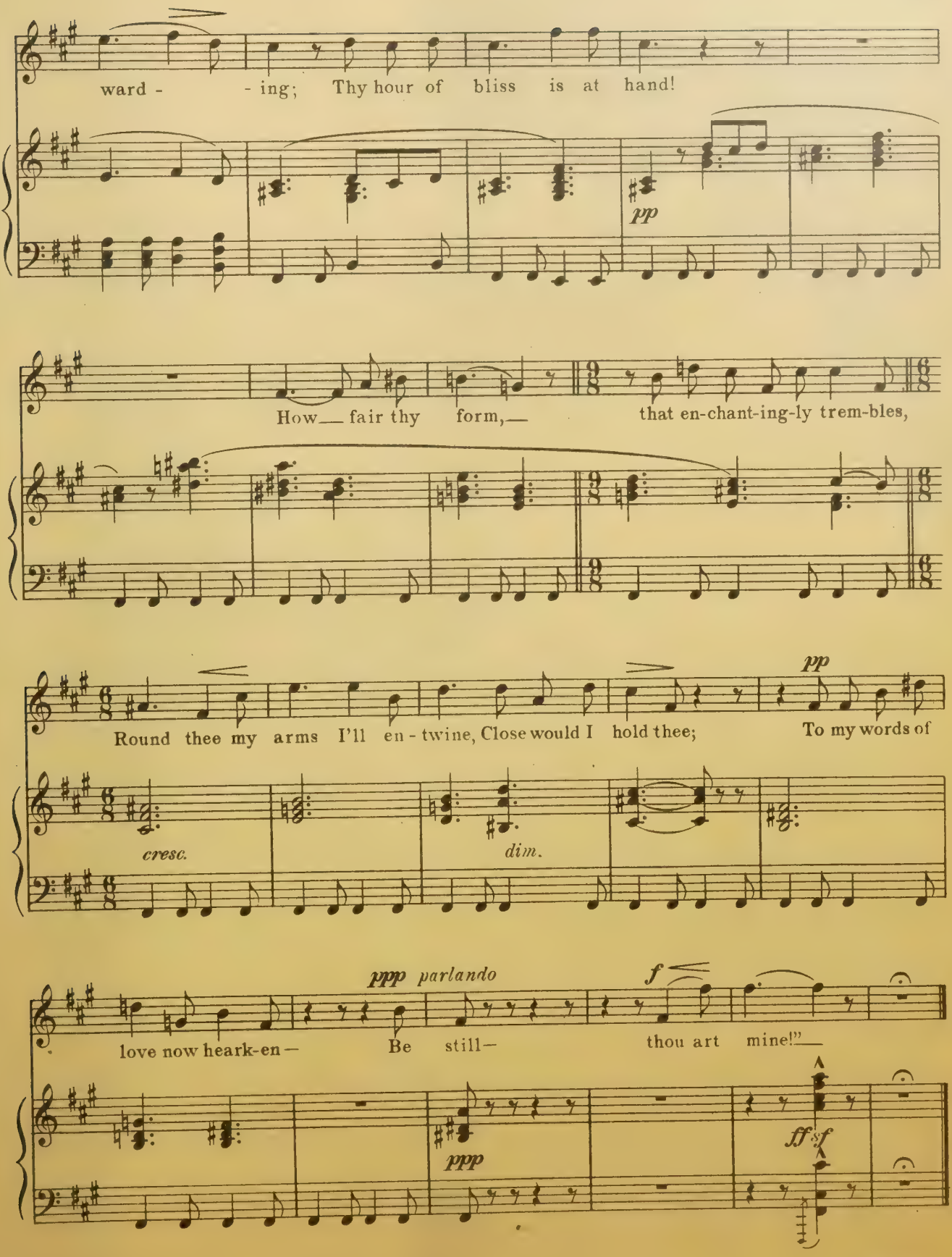

cresc.
Sleep has not yet closed her eyes bright and shin - ing,
Life to its joy still per -
p
suades; At si - lent mid - night there un - der her
cresc.
dim. e rall.
win - dow, Death, stand-ing grim, ser- e - nades:
rall.
sf


Andantino
"Gloom, pain and suf - f'ring are keep - ing thee cap - tive,
sf
sf
Thy youth is fad - ing each day:
sf
sf
dim.
f
Here is a mys - tic knight, val - iant and pow - er - ful To free and
mf
bear thee a - way.
p
Rise now and
sf


cresc.
dim.
look at thy-self, With e - the-real love-li-ness art thou en - dow'd; Thy cheeks are
sf
cresc.
ro - sy, the gold of thy tress - es Wraps thee a - round like a cloud.
dim.
poco capricioso
Ra - diant and lus - trous thine eyes blue and smil - ing,
Bril - liant as heav - ens a - bove;


Ar - dors of sun-ny noon course thro' thy
mf
sf
sf
pp
poco accel.
a tempo, tranquillo
be - ing— Thou hast en - ticed me,— my love, I have de -
poco accel.
ppp
p
sf
light - ed thine ear— with my sing - ing, Didst thou not
sf
f
thy— knight com-mand? Lo,— he is here for the fi - nal re -
mf


ward - - ing; Thy hour of bliss is at hand!
pp
How— fair thy form,— that en-chant-ing-ly trem-bles,
Round thee my arms I'll en - twine, Close would I hold thee; To my words of
pp
cresc.
dim.
love now heark-en— Be still— thou art mine!"—
ppp parlando
f
ppp
ff sf

To Ossip Afanasievich Petroff

TREPAK

Translated from the Russian
of Count A. Golenistcheff-Koutouzoff
by Constance Purdy

Song and Dances of Death, № 1

MODEST MOUSSORGSKY
(1839-1881)

Lento assai *Tranquillo*

VOICE

PIANO

p

Fields, for- ests, mead- ows lie shroud- ed in gloom.

p *mf* *pp*

pp

Storm - winds are wail-ing and moan - ing; In dark-ness yon-der as sung

p

o'er a tomb, An-gry, a dirge are in- ton- ing. Look!

fp dim.

poco a poco più mosso

p

who is there? In the night soft ca- ress - ing,

poco a poco più mosso

pp

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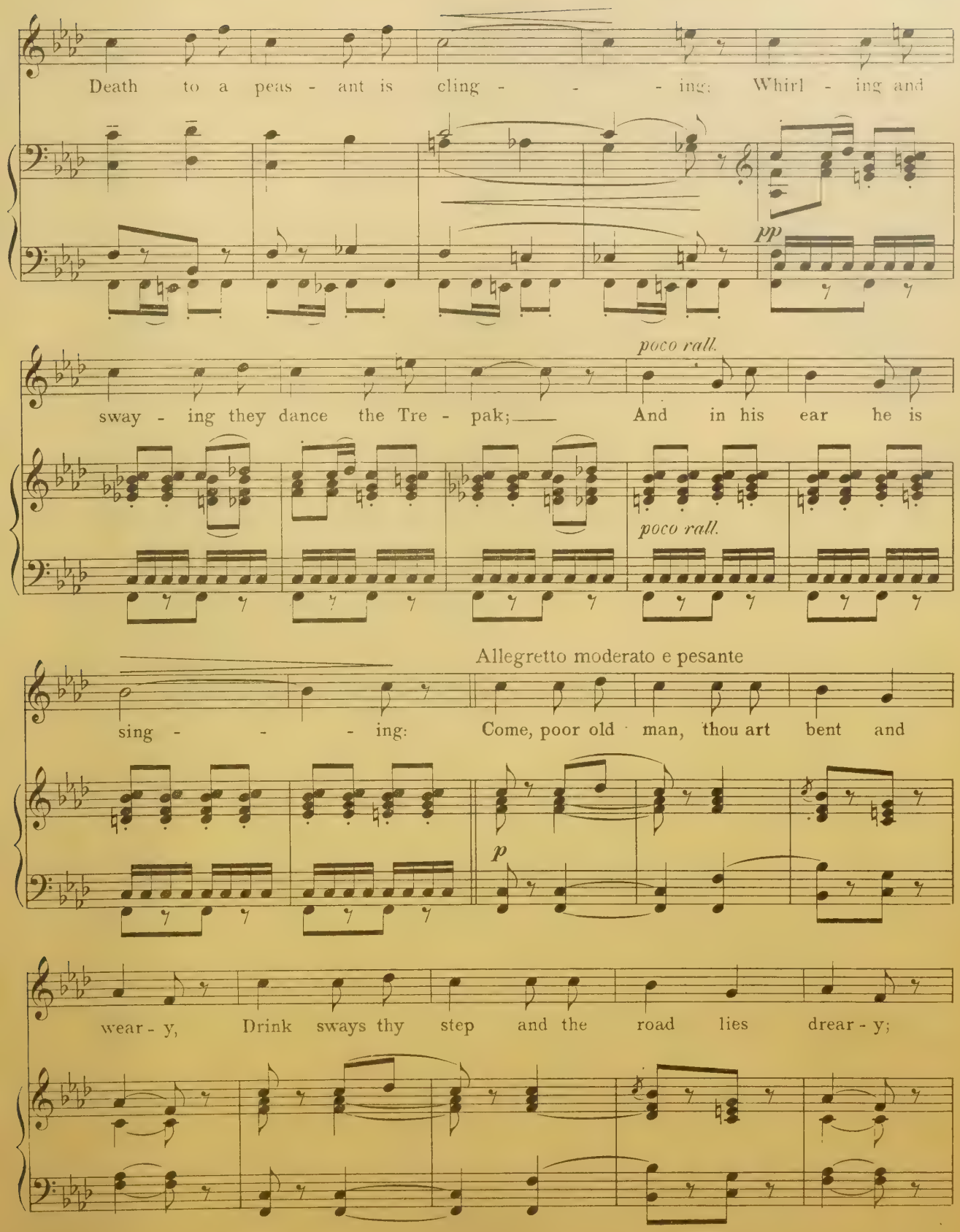
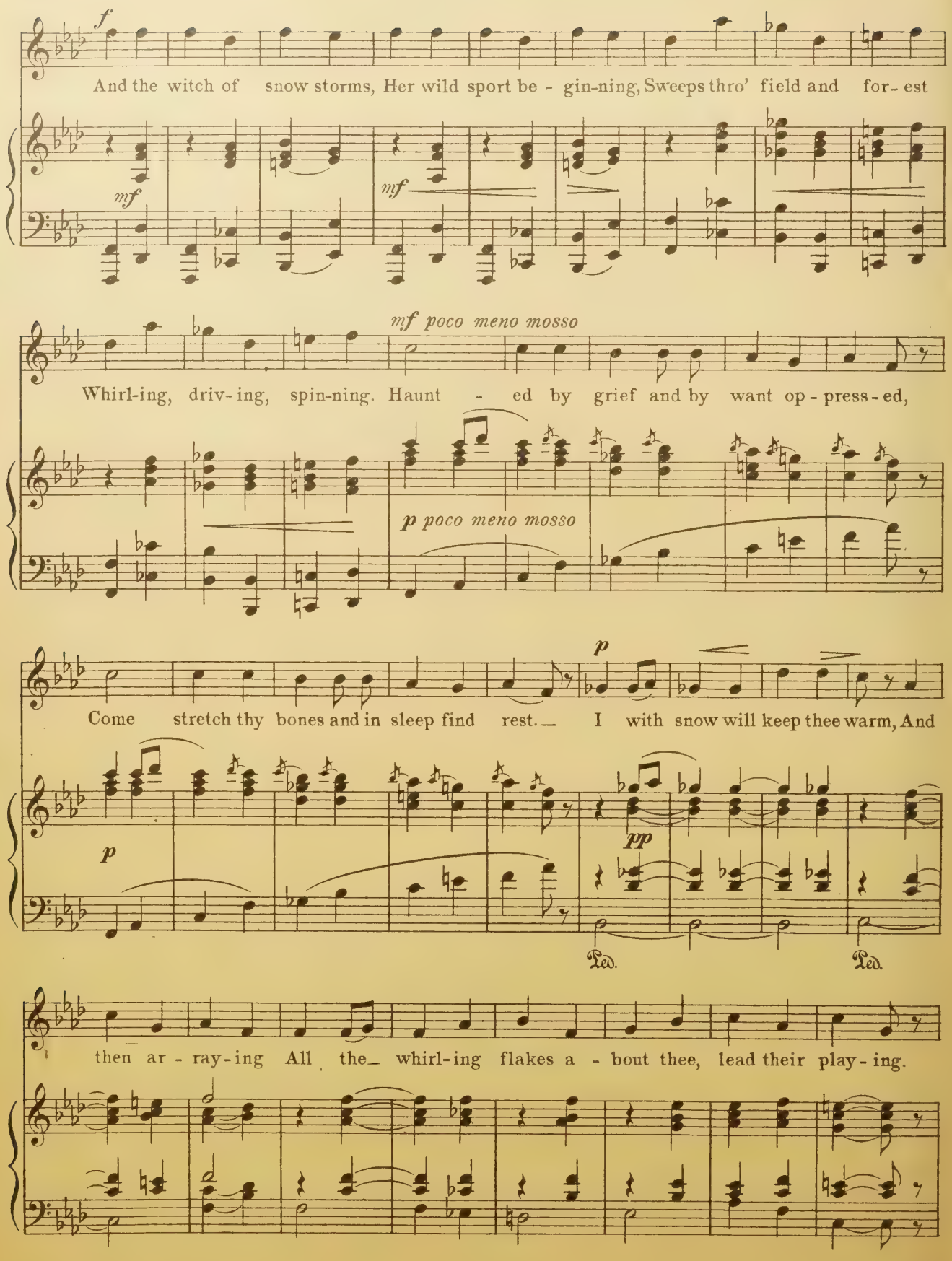
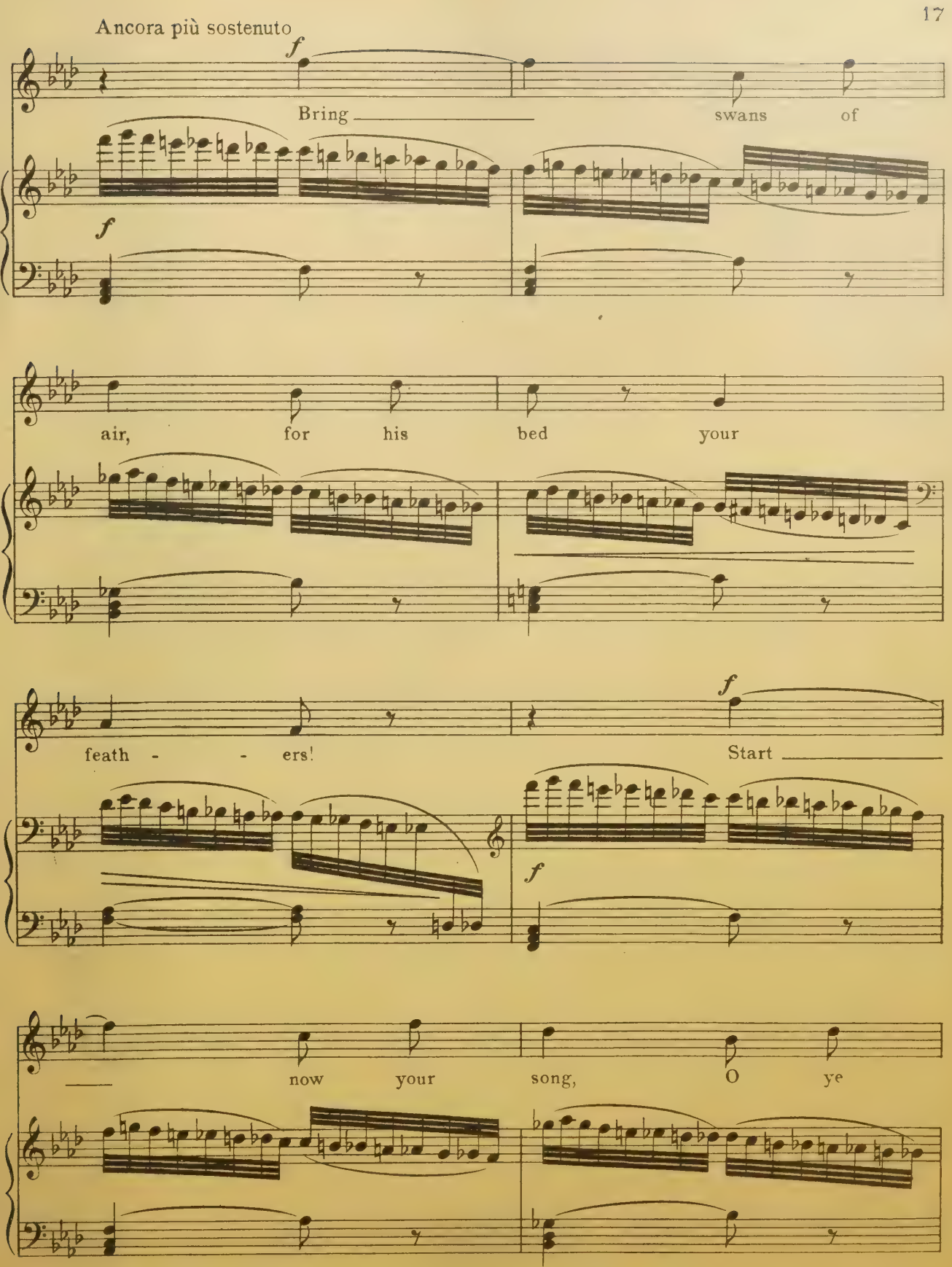
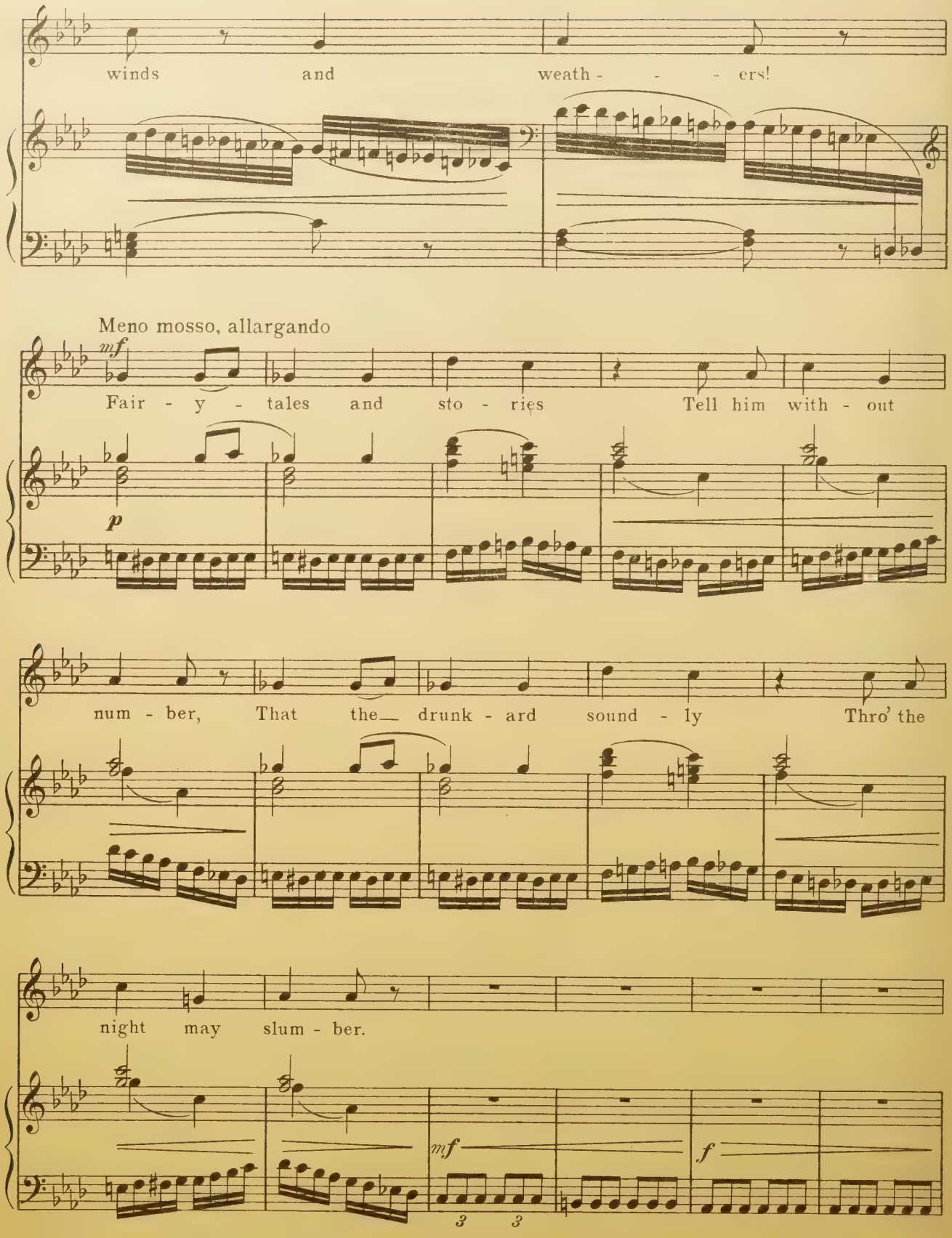
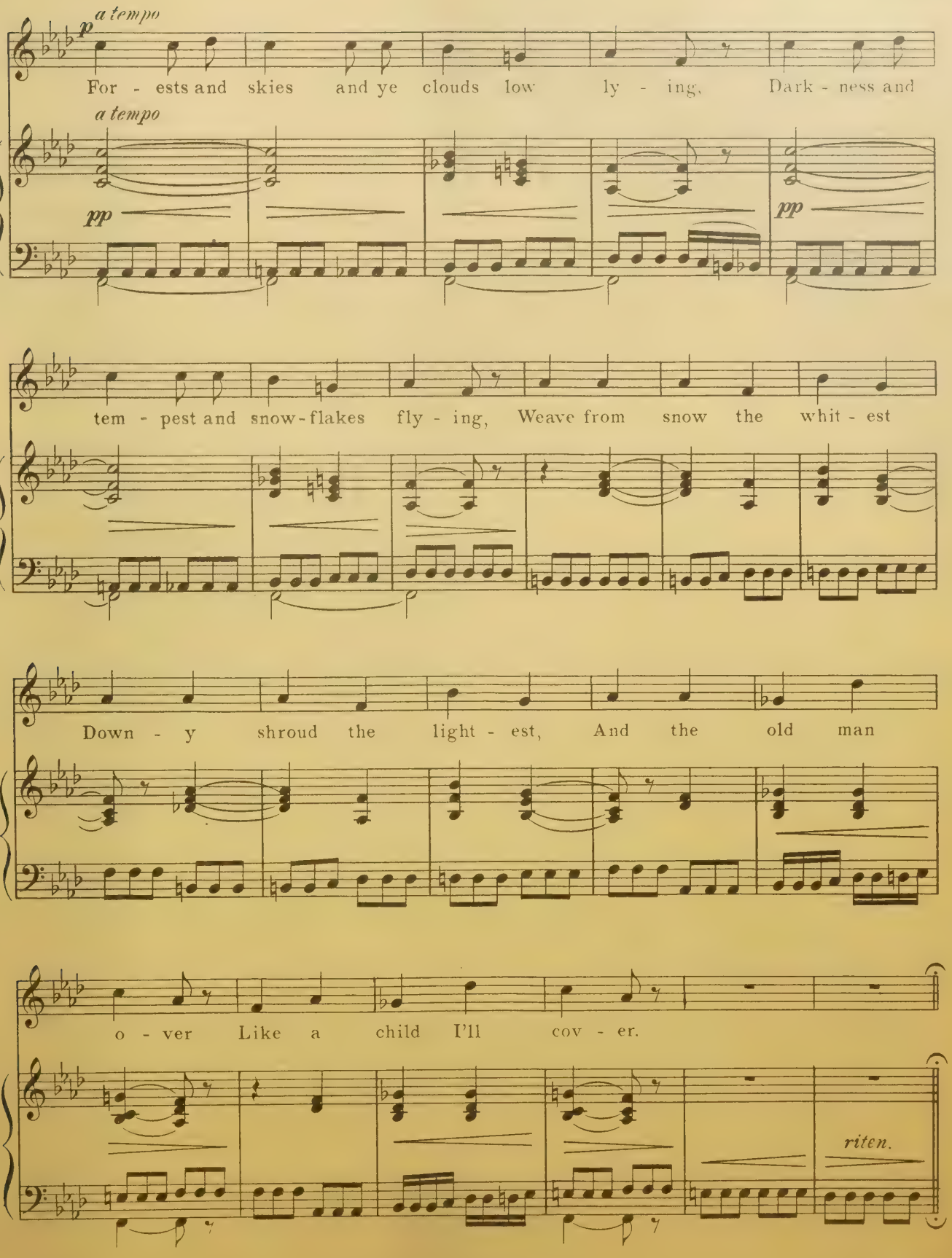
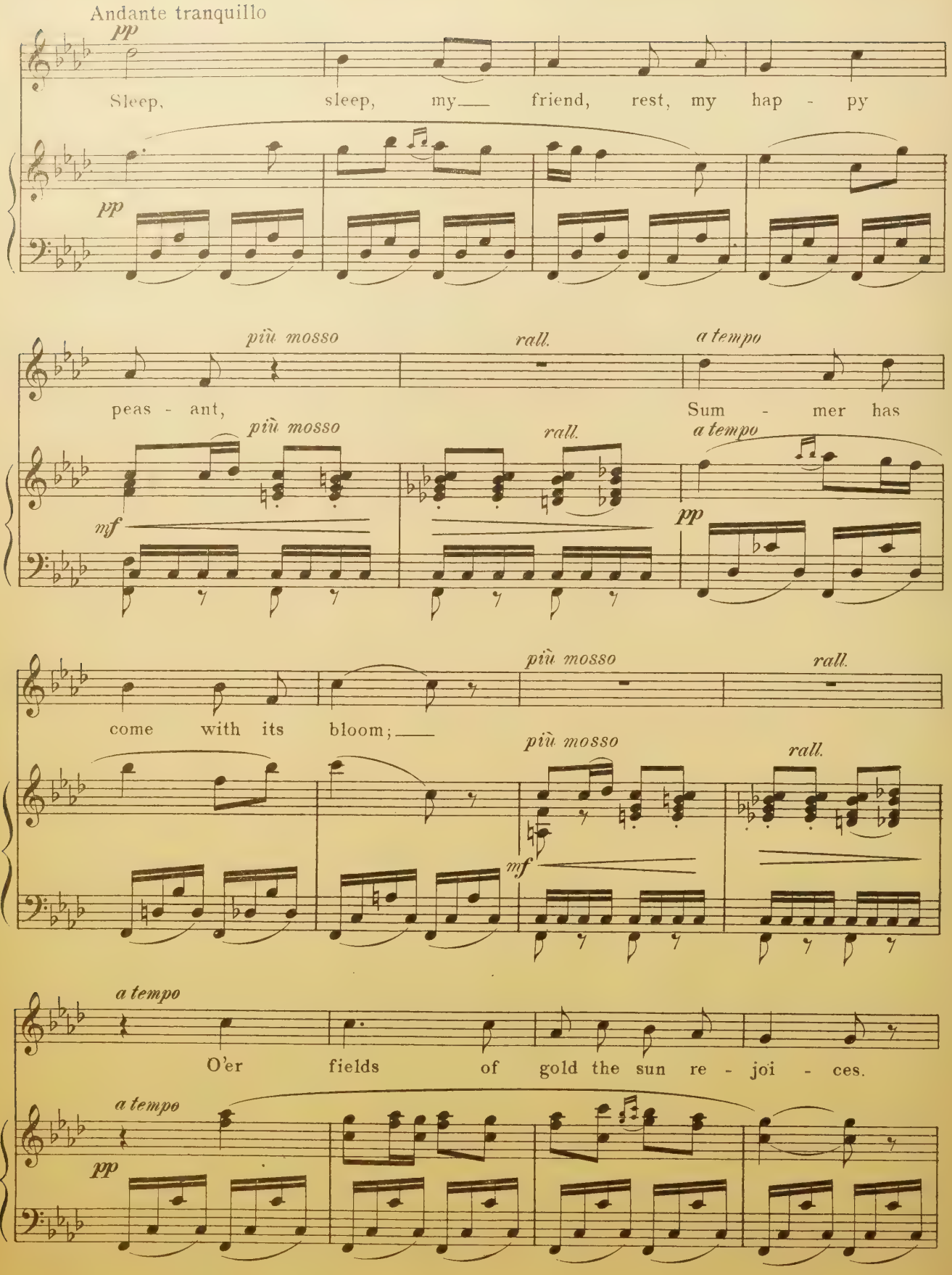

Death to a peas - ant is cling - - - ing; Whirl - ing and
pp
poco rall.
sway - ing they dance the Tre - pak; And in his ear he is
poco rall.
Allegretto moderato e pesante
sing - - - ing: Come, poor old man, thou art bent and
p
wear - y, Drink sways thy step and the road lies drear - y;

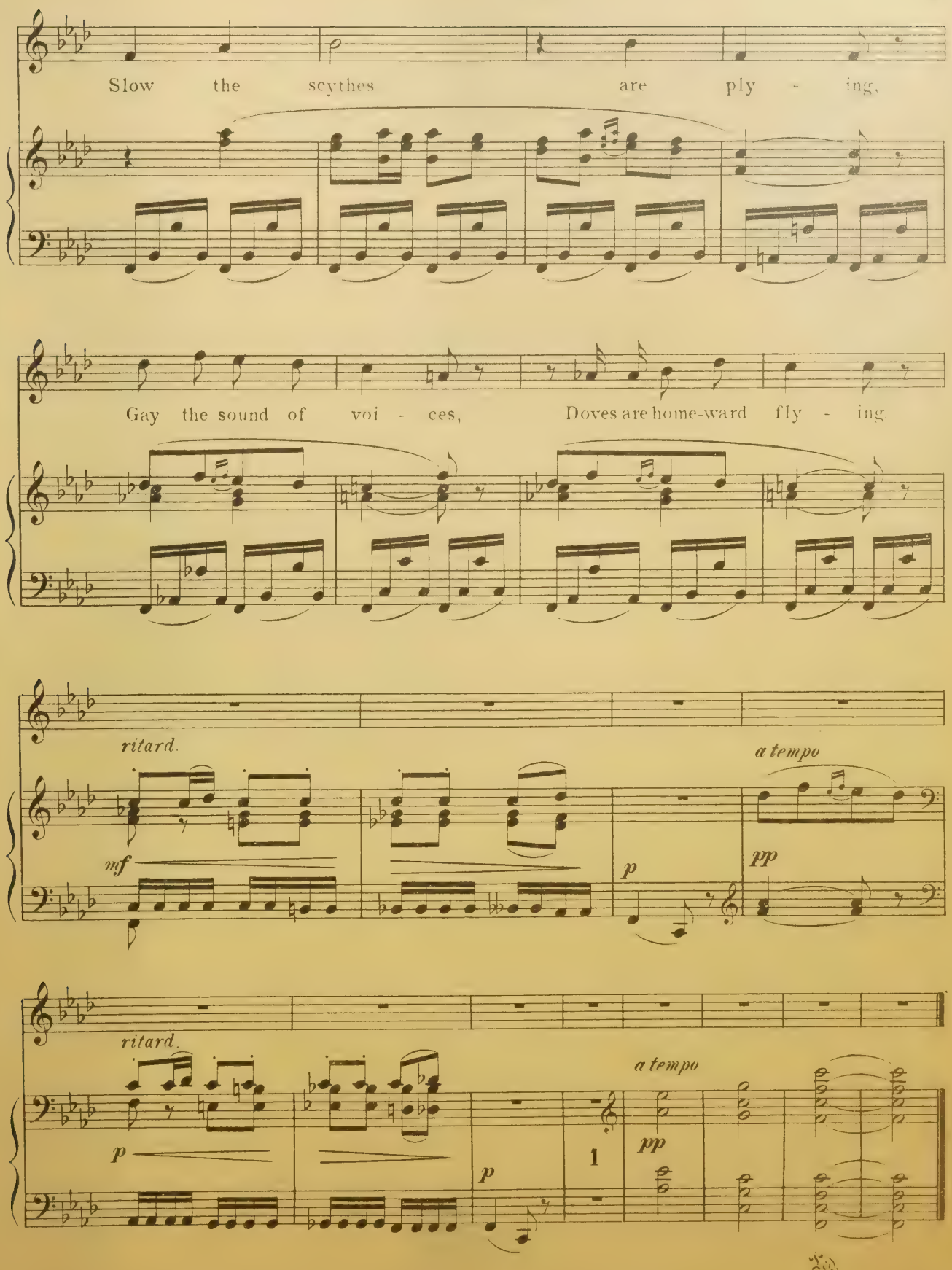

f
And the witch of snow storms, Her wild sport be - gin-ning, Sweeps thro' field and for- est
mf
mf
mf poco meno mosso
Whirl-ing, driv- ing, spin-ning. Haunt - ed by grief and by want op - press - ed,
p poco meno mosso
p
Come stretch thy bones and in sleep find rest. I with snow will keep thee warm, And
p
pp
Ped.
Ped.
then ar - ray-ing All the whirl-ing flakes a - bout thee, lead their play - ing.


Ancora più sostenuto
f
Bring
swans
of
f
air,
for
his
bed
your
feath - - ers!
f
Start
f
now
your
song,
O
ye


winds and weath - - - ers!
Meno mosso, allargando
mf
Fair - y - tales and sto - ries Tell him with - out
p
num - ber, That the drunk - ard sound - ly Thro' the
night may slum - ber.
mf
f
3 3


a tempo
p
For - ests and skies and ye clouds low ly - ing, Dark - ness and
a tempo
pp
pp
tem - pest and snow-flakes fly - ing, Weave from snow the whit - est
Down - y shroud the light - est, And the old man
o - ver Like a child I'll cov - er.
riten.


Andante tranquillo
pp
Sleep, sleep, my friend, rest, my hap - py
pp
più mosso
rall.
a tempo
peas - ant, Sum - mer has
più mosso
rall.
a tempo
mf
pp
più mosso
rall.
come with its bloom;
più mosso
rall.
mf
a tempo
O'er fields of gold the sun re - joi - ces.
a tempo
pp


Slow the scythes are ply - ing,
Gay the sound of voi - ces, Doves are home-ward fly - ing
ritard.
mf
p
a tempo
pp
ritard.
p
p
1
a tempo
pp

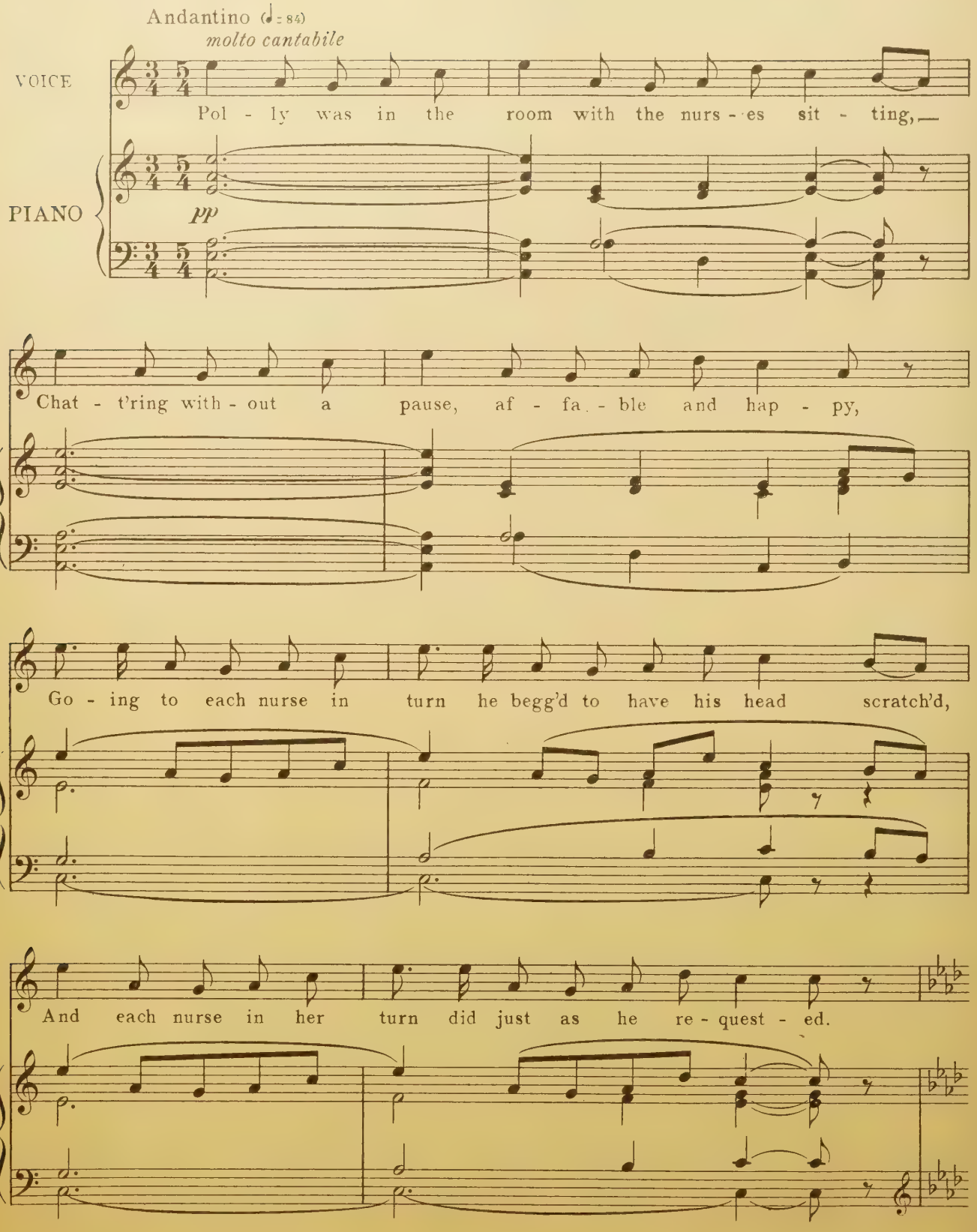
PARROT SONG

From "Boris Godounoff"

(Original Key, A)

Translated from the Russian
by Constance Purdy

MODEST MOUSSORGSKY
(1839 - 1881)


Andantino (♩= 84)
molto cantabile
VOICE
PIANO
pp
Pol - ly was in the room with the nurs - es sit - ting,—
Chat - t'ring with - out a pause, af - fa - ble and hap - py,
Go - ing to each nurse in turn he begg'd to have his head scratch'd,
And each nurse in her turn did just as he re - quest - ed.

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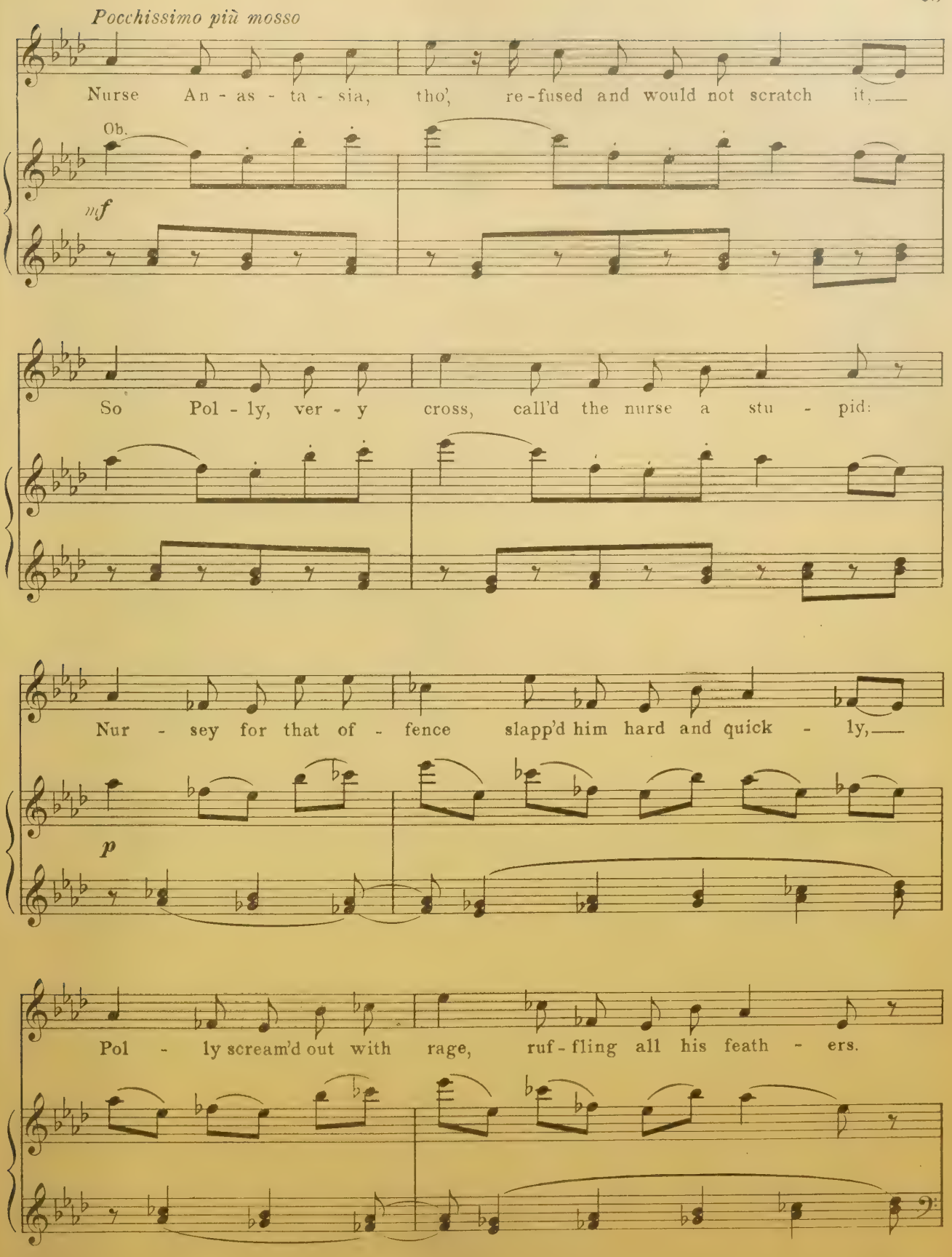
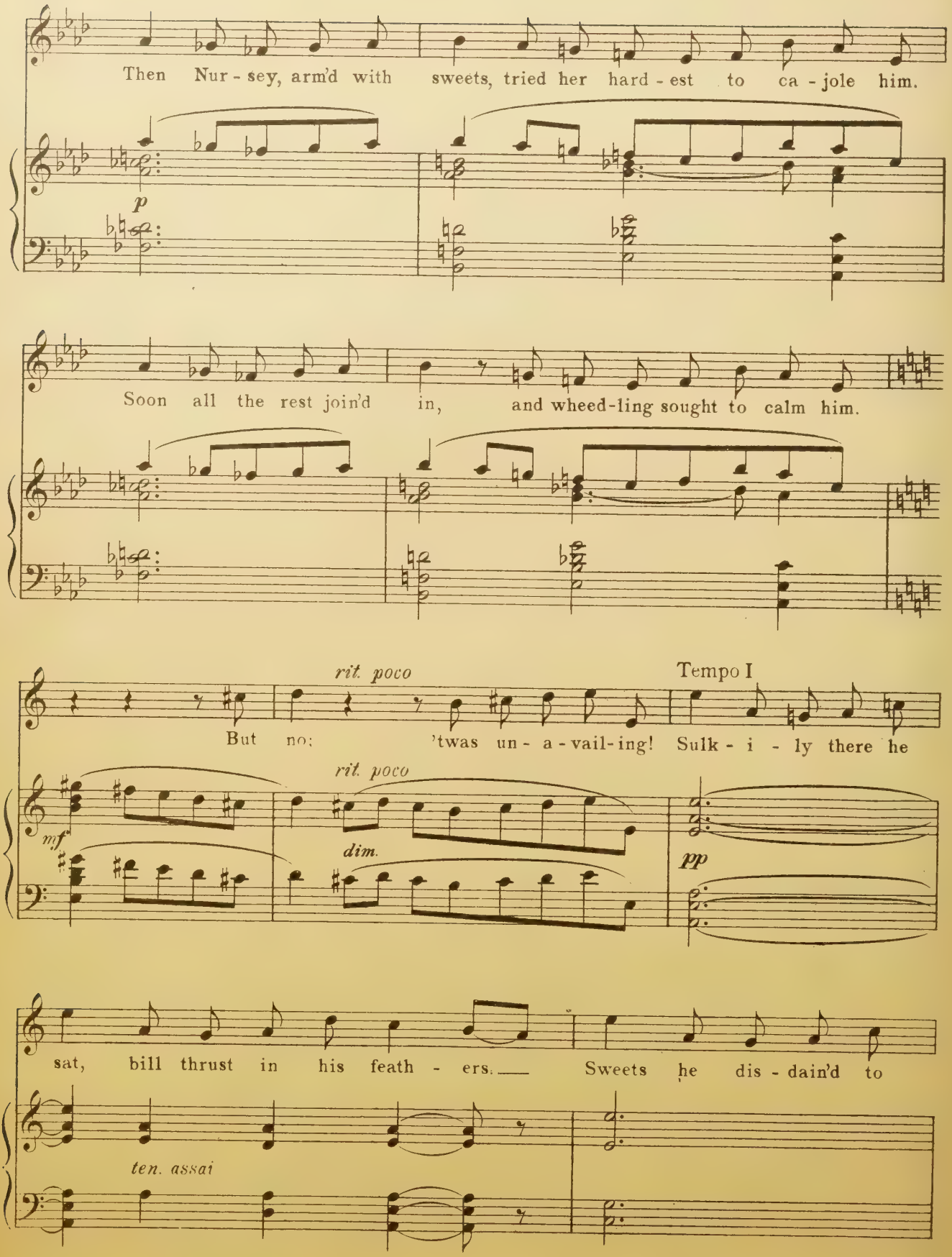
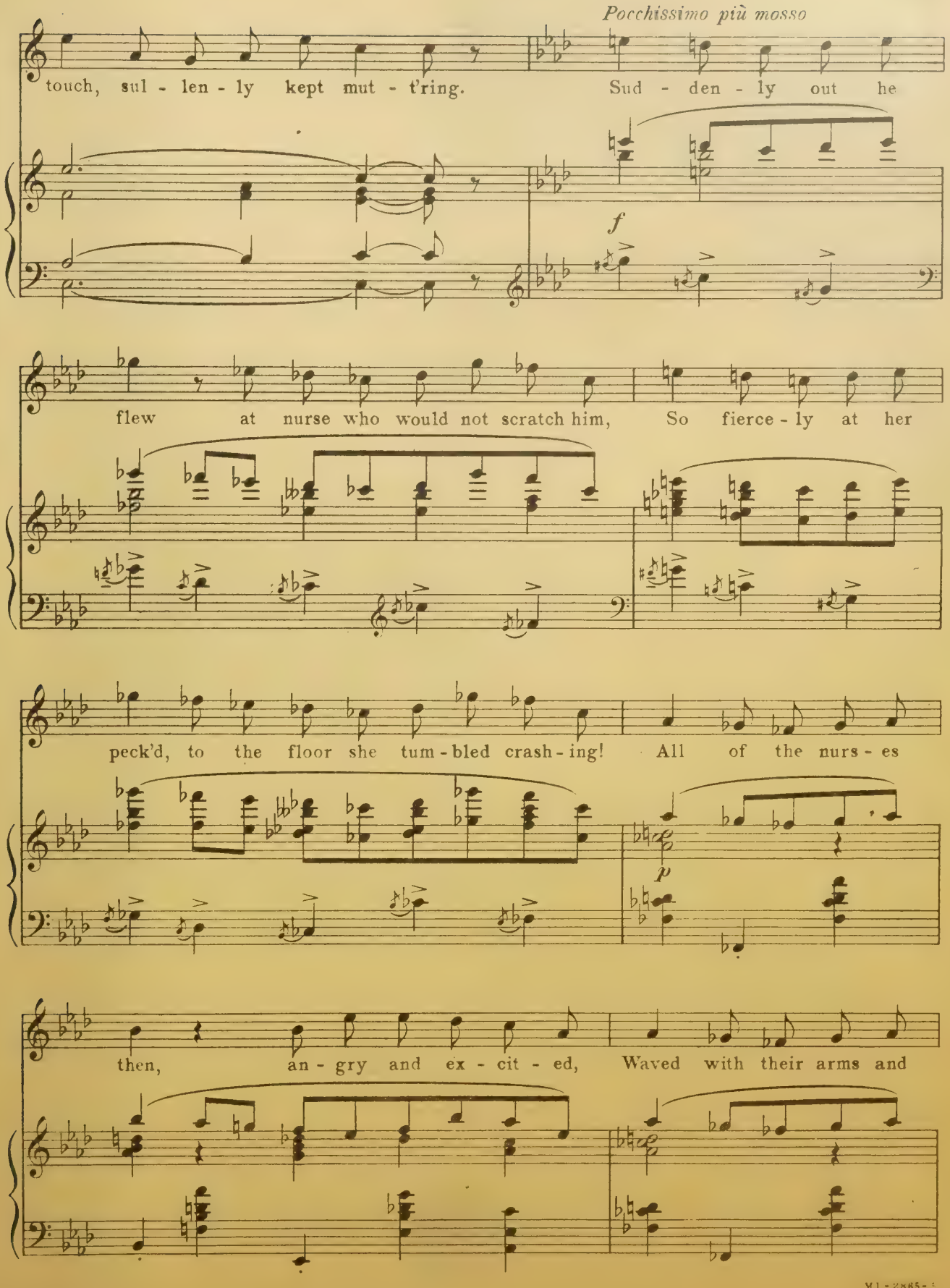
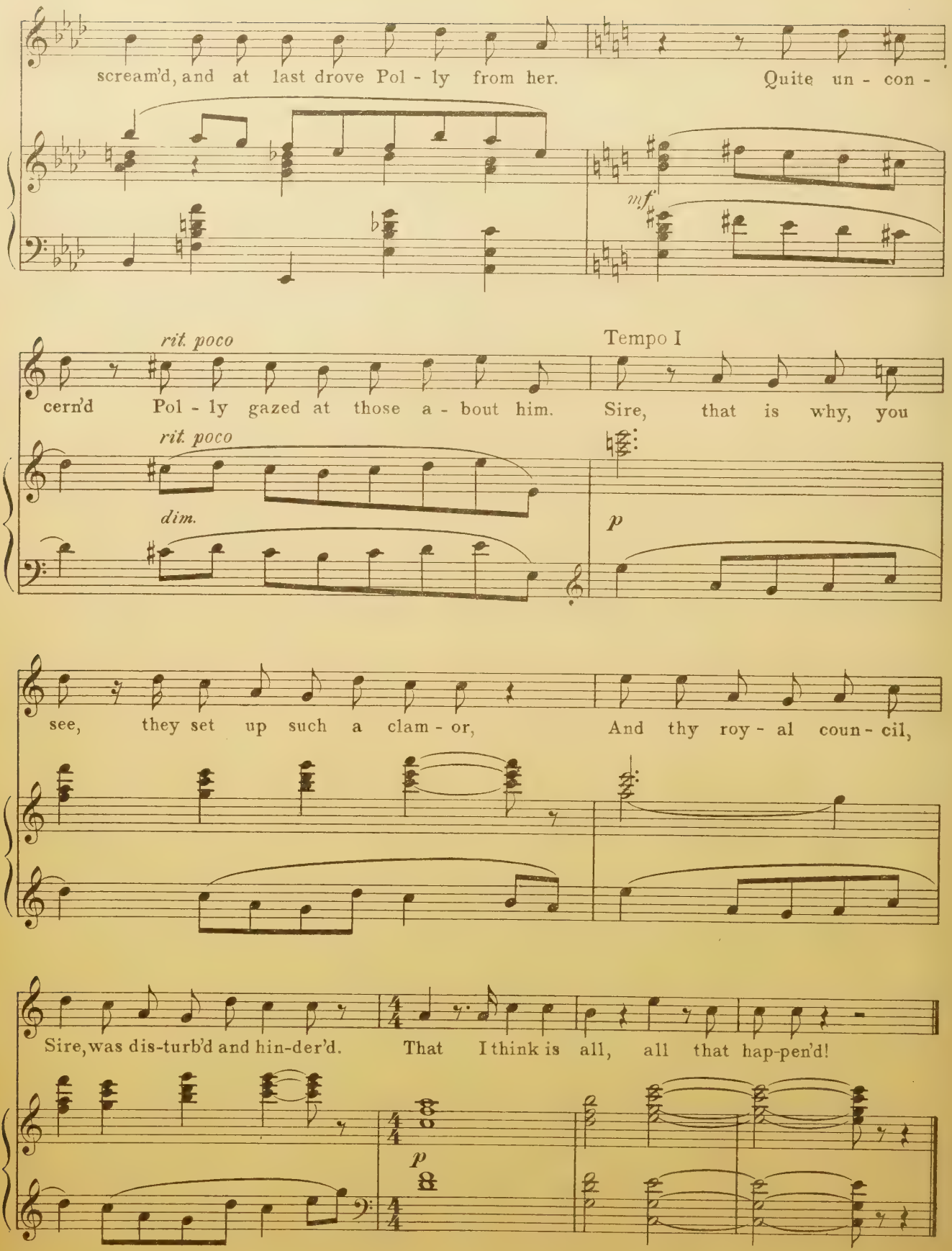

Pocchissimo più mosso
Nurse An - as - ta - sia, tho', re-fused and would not scratch it,—
Ob.
mf
So Pol - ly, ver - y cross, call'd the nurse a stu - pid:
Nur - sey for that of - fence slapp'd him hard and quick - ly,—
p
Pol - ly scream'd out with rage, ruf-fling all his feath - ers.


Then Nur - sey, arm'd with sweets, tried her hard - est to ca - jole him.
p
Soon all the rest join'd in, and wheed-ling sought to calm him.
rit. poco
Tempo I
But no; 'twas un - a - vail-ing! Sulk - i - ly there he
rit. poco
mf
dim.
pp
sat, bill thrust in his feath - ers. Sweets he dis - dain'd to
ten. assai

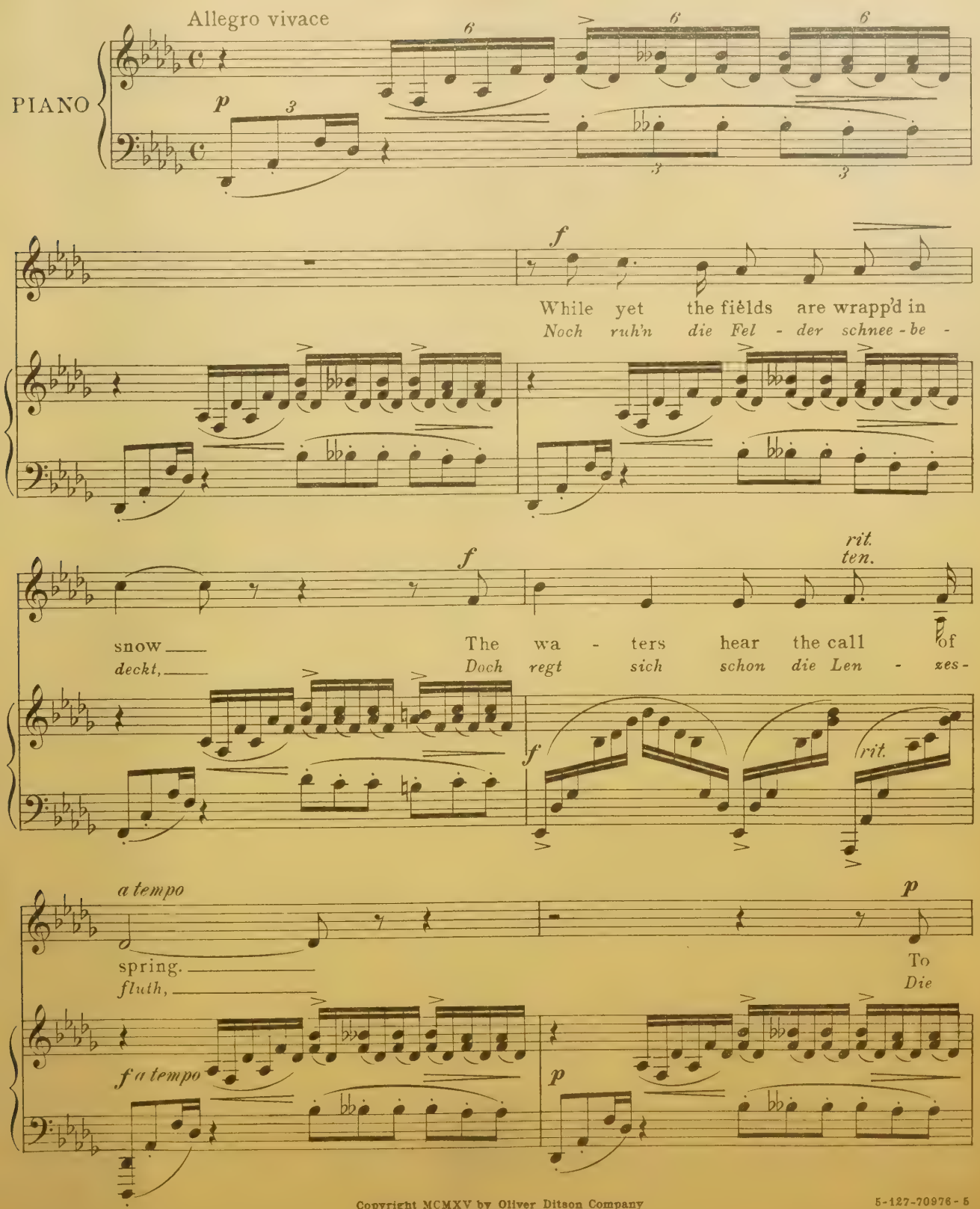

Pocchissimo più mosso
touch, sul - len - ly kept mut - t'ring. Sud - den - ly out he
f
flew at nurse who would not scratch him, So fierce - ly at her
peck'd, to the floor she tum - bled crash - ing! All of the nurs - es
p
then, an - gry and ex - cit - ed, Waved with their arms and


scream'd, and at last drove Pol - ly from her.
Quite un - con -
mf
rit. poco
Tempo I
cern'd Pol - ly gazed at those a - bout him.
Sire, that is why, you
rit. poco
dim.
p
see, they set up such a clam - or,
And thy roy - al coun - cil,
Sire, was dis-turb'd and hin-der'd.
That I think is all, all that hap-pen'd!
p

FLOODS OF SPRING
(FRÜHLINGSFLUTHEN)

Translated from the Russian of Tiutchev
by Constance Purdy
German version by Lena Esbeer

SERGE RACHMANINOFF, Op. 14, № 11



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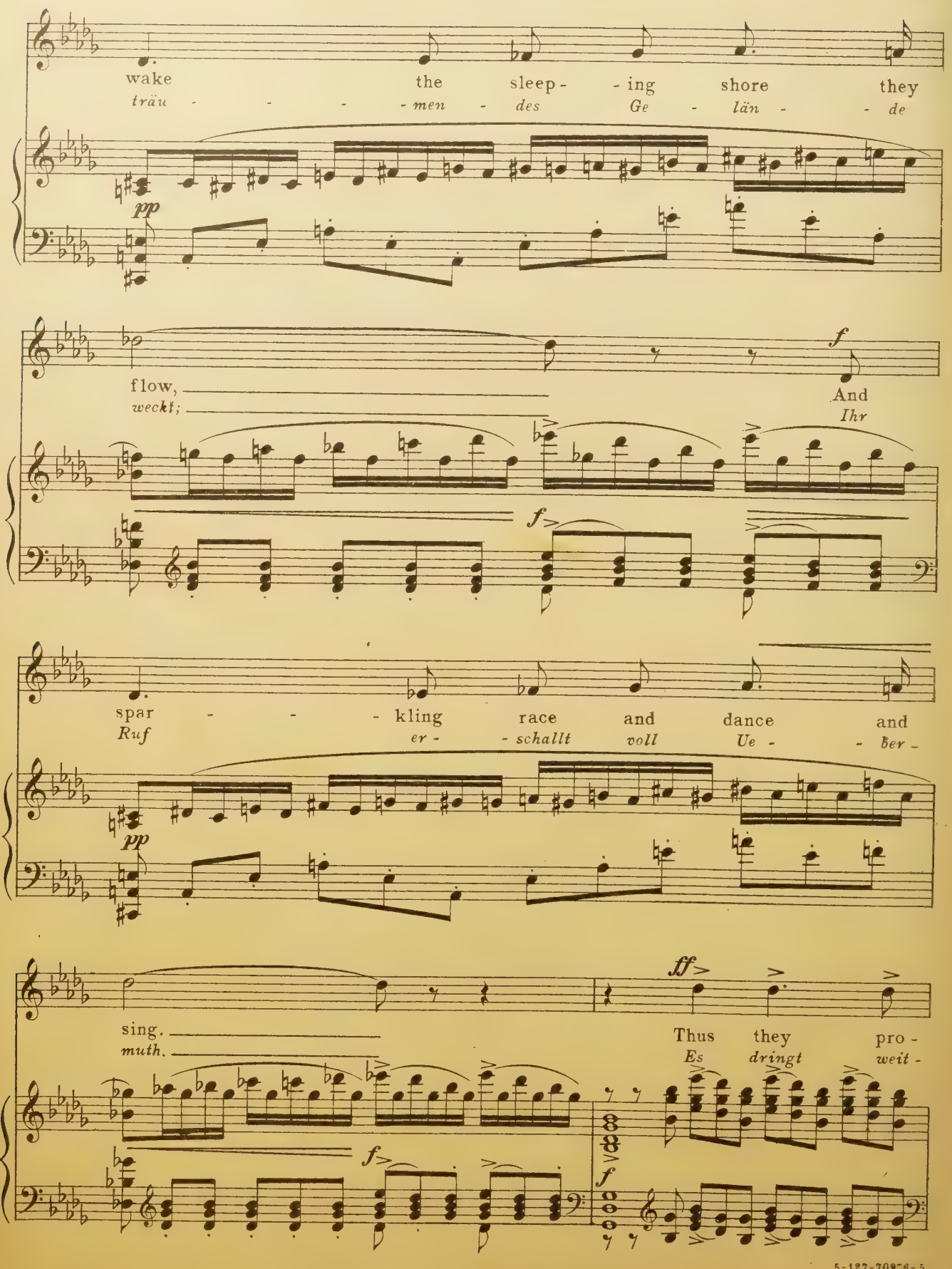
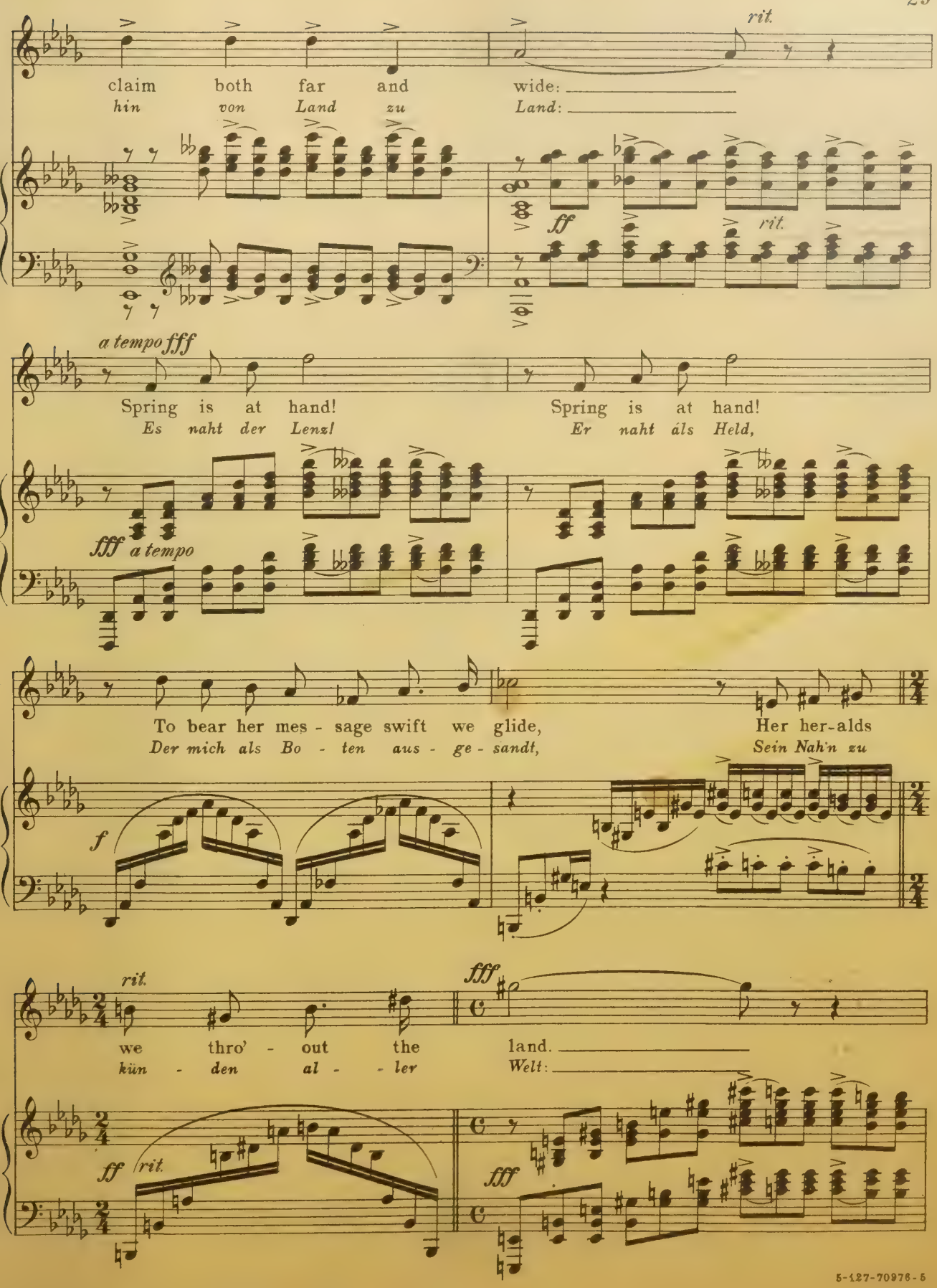
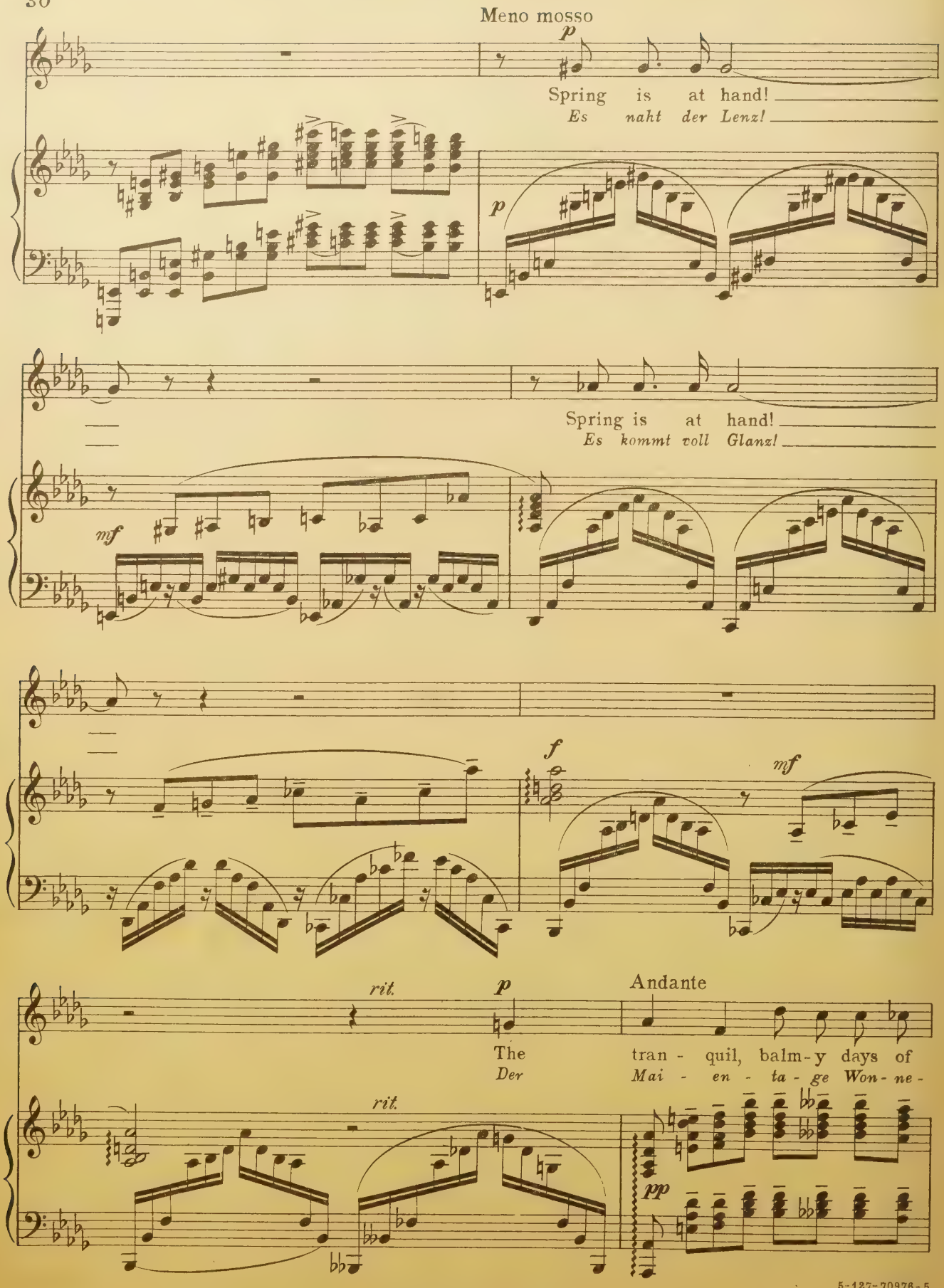
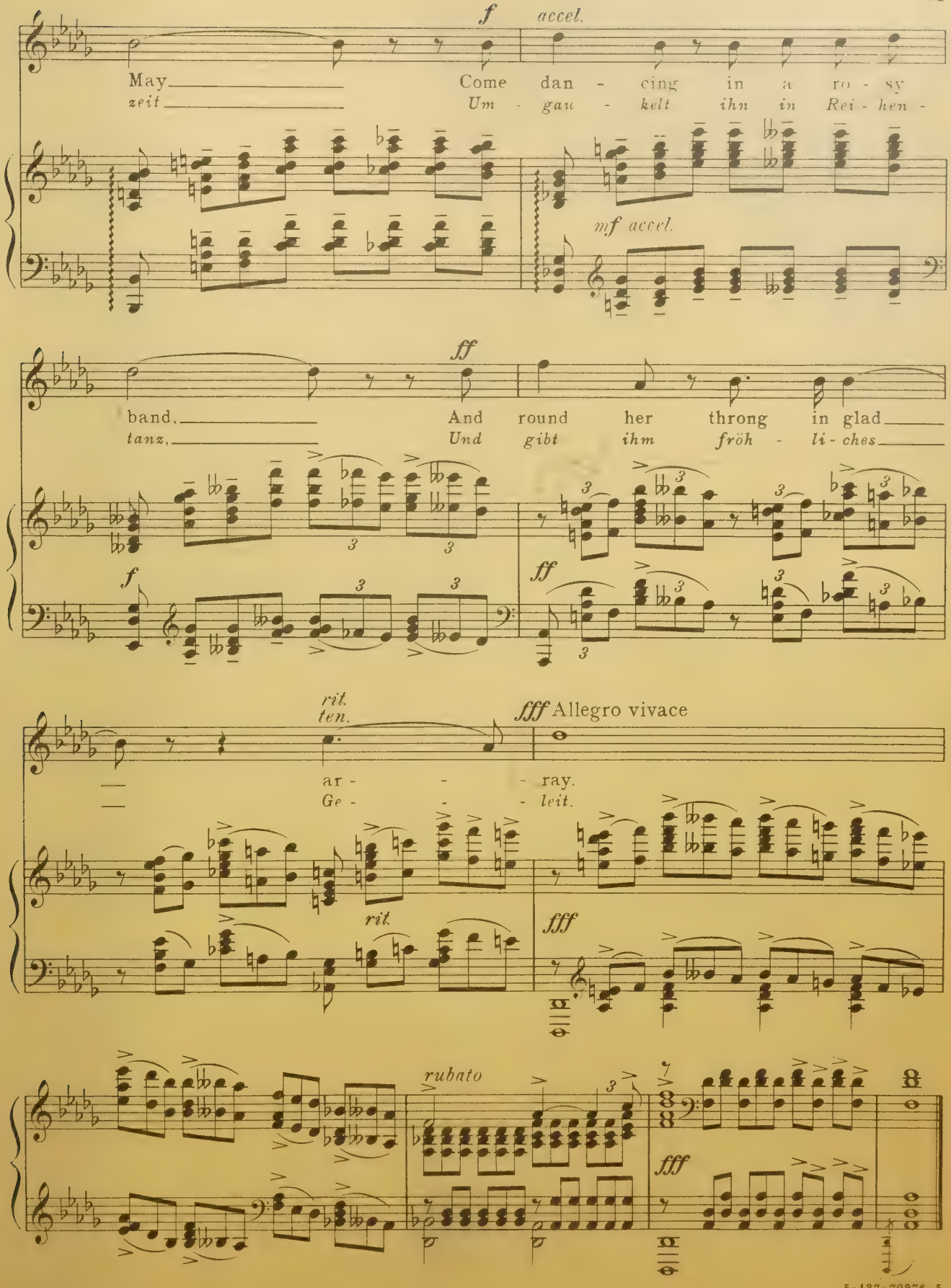
5-127-70976-5


wake the sleep - ing shore they
träu - - - men - des Ge - län - de
pp
flow,
weckt;
f
And
Ihr
f
spar - - - kling race and dance and
Ruf er - schallt voll Ue - ber -
pp
sing.
muth.
ff
Thus they pro -
Es dringt weit -
f
f


rit.
claim both far and wide:
hin von Land zu Land:
ff
rit.
a tempo fff
Spring is at hand!
Es naht der Lenz!
Spring is at hand!
Er naht als Held,
fff a tempo
To bear her mes - sage swift we glide,
Der mich als Bo - ten aus - ge - sandt,
Her her-alds
Sein Nah'n zu
f
rit.
we thro' - out the
kün - den al - - ler
fff
land.
Welt:
ff rit.
fff
fff


Meno mosso
p
Spring is at hand!
Es naht der Lenz!
p
Spring is at hand!
Es kommt voll Glanz!
mf
f
mf
rit.
p
Andante
The tran - quil, balm - y days of
Der Mai - en - ta - ge Won - ne -
rit.
pp

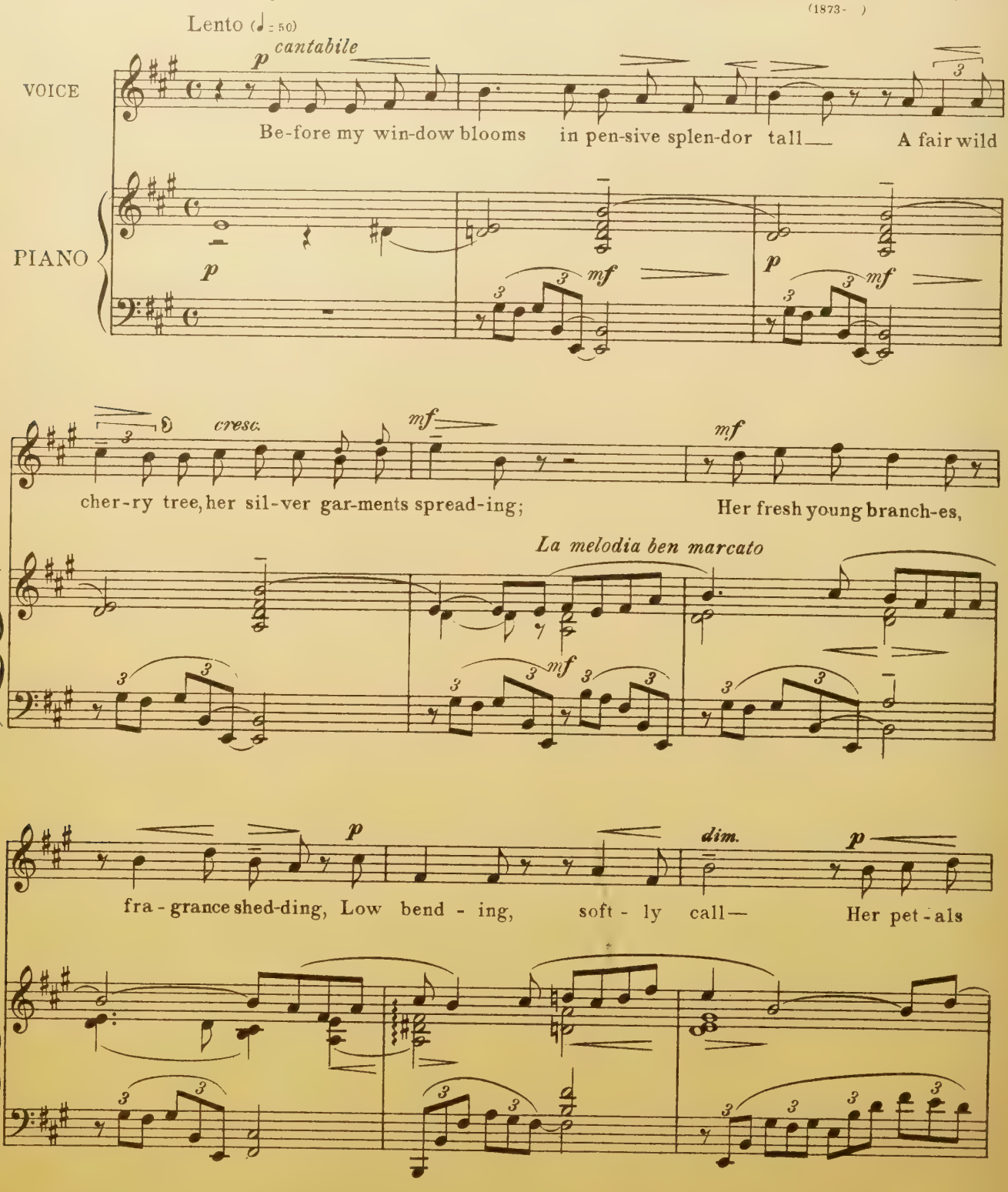

f
accel.
May
zeit
Come dan - cing in a ro - sy
Um - gau - kelt ihn in Rei - hen -
mf accel.
ff
band,
tanz,
And round her throng in glad
Und gibt ihm fröh - li - ches
f
ff
rit.
ten.
fff Allegro vivace
ar - - - ray.
Ge - - - leit.
rit.
fff
rubato
fff

BEFORE MY WINDOW

(Original Key)

Translated from the Russian
of GALINA by Constance Purdy

SERGE RACHMANINOFF, Op. 26, № 10
(1873-)


Lento (♩ = 50)
cantabile
VOICE
PIANO
Be-fore my win-dow blooms in pen-sive splen-dor tall— A fair wild
cher-ry tree, her sil-ver gar-ments spread-ing; Her fresh young branch-es,
La melodia ben marcato
fra-grance shed-ding, Low bend-ing, soft-ly call— Her pet-als
cresc.
dim.

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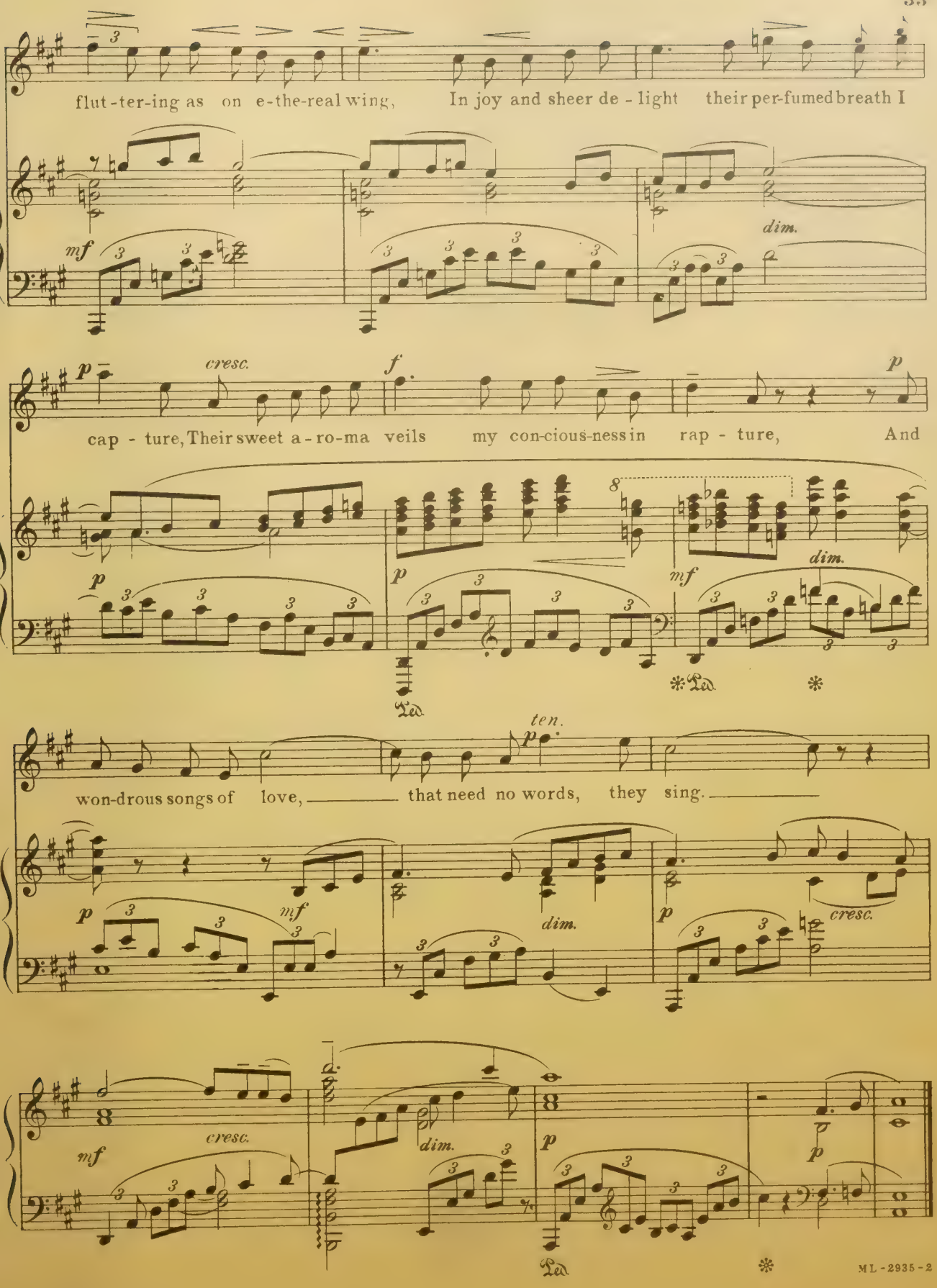
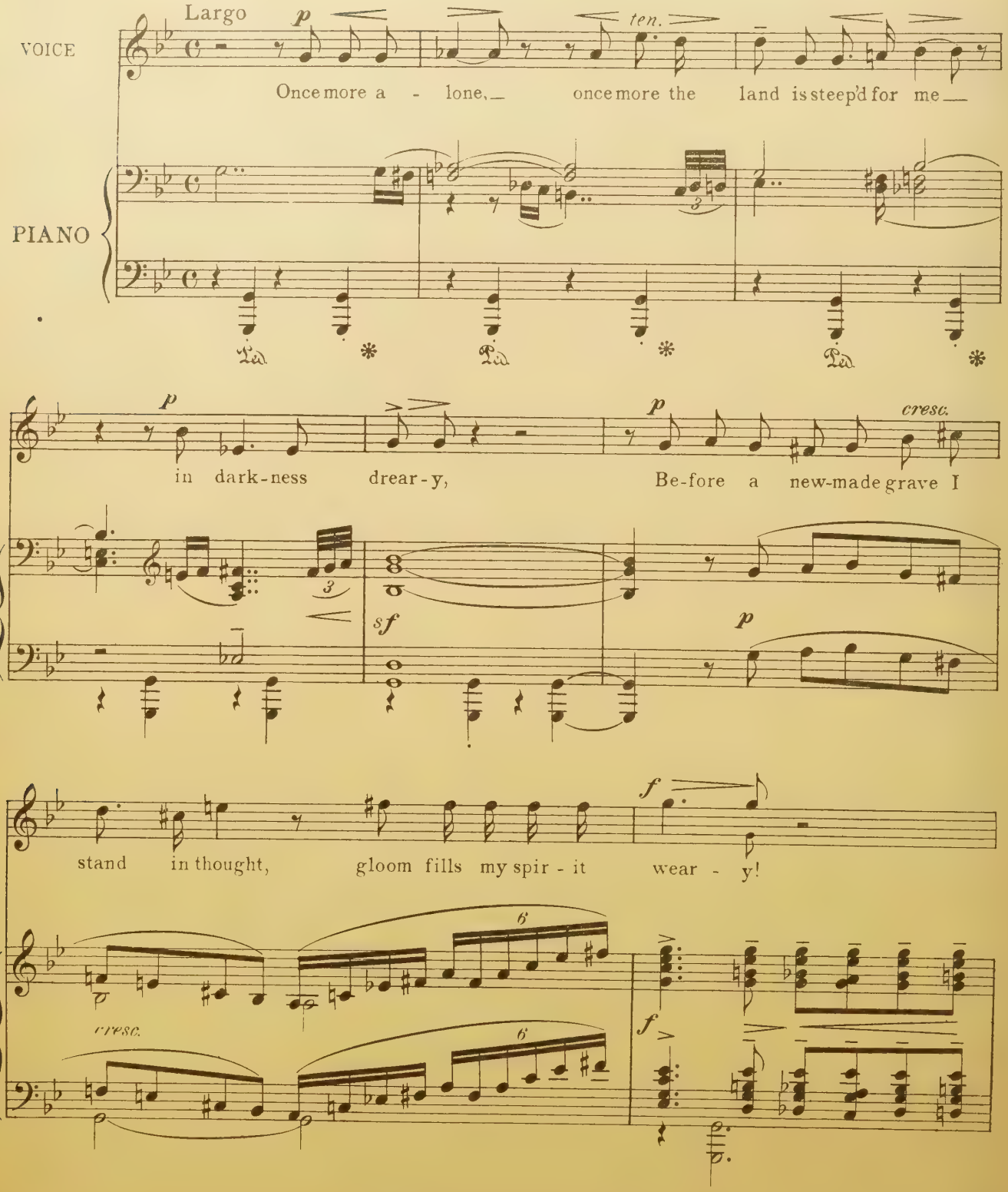

flut-ter-ing as on e-the-real wing, In joy and sheer de-light their per-fumed breath I
cap-ture, Their sweet a-ro-ma veils my con-cious-ness in rap-ture, And
won-drous songs of love, that need no words, they sing.
cresc.
dim.
ten.
Ped.
ML-2935-2

BY A NEW-MADE GRAVE

(Original Key; E minor)

Translated from the Russian
of S. NADSON by Constance Purdy

SERGE RACHMANINOFF, Op. 21, № 2
(1873-)



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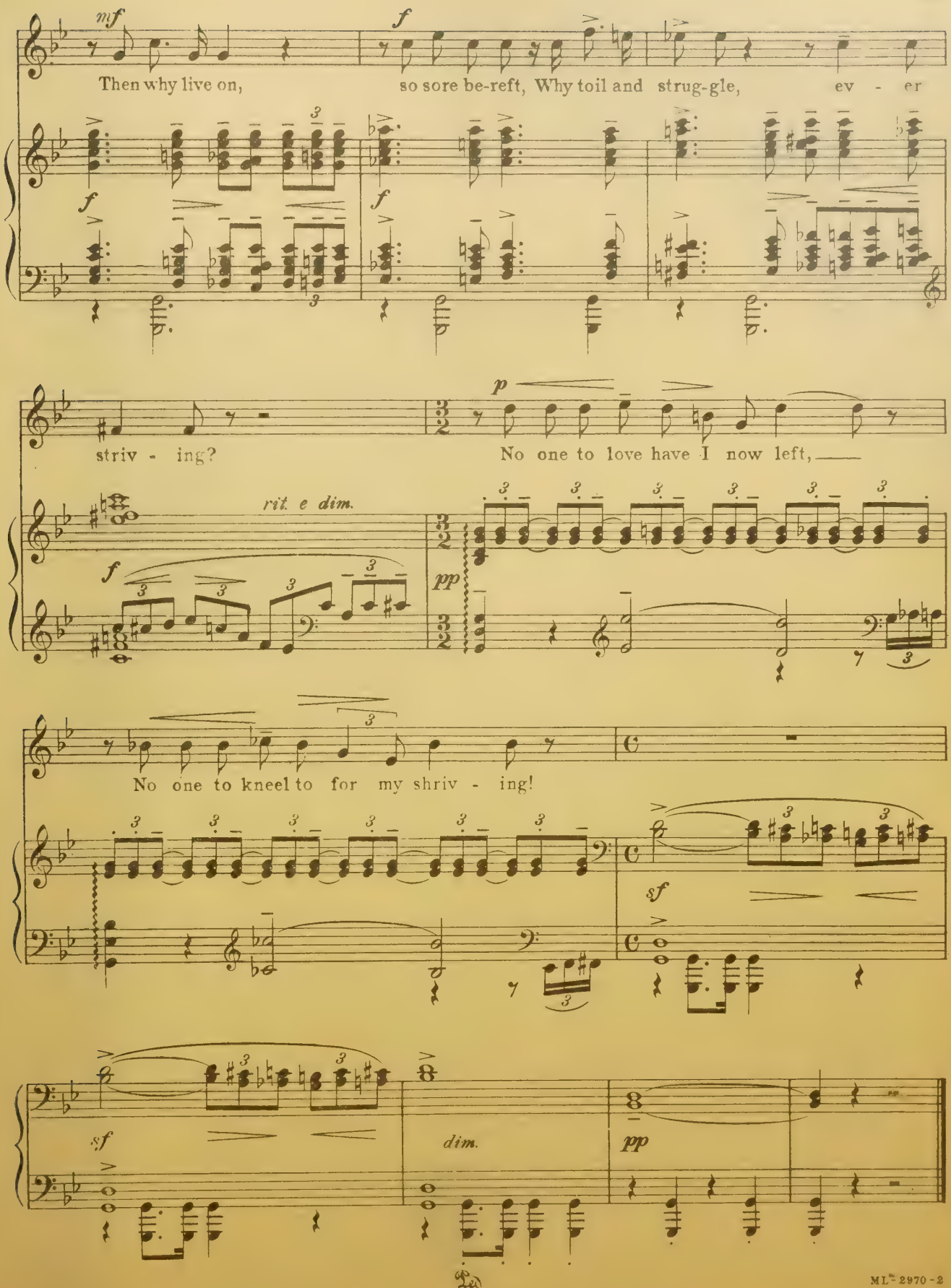

mf
Then why live on,
f
so sore be-reft, Why toil and strug-gle, ev - er
striv - ing?
rit. e dim.
p
No one to love have I now left,
No one to kneel to for my shriv - ing!
sf
dim.
pp

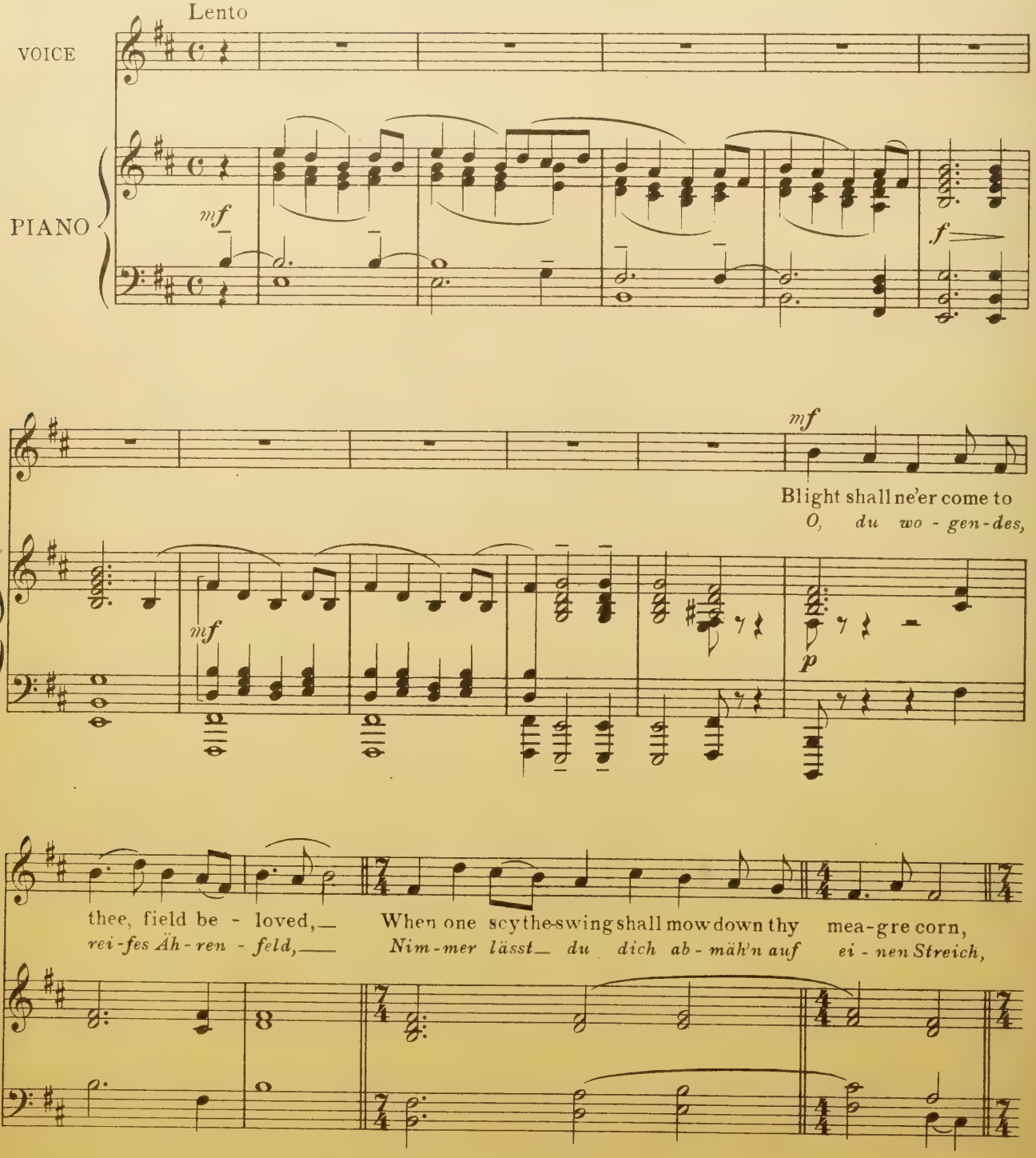
To E. N. Lyssikowa

FIELD BELOVED

(O, DU WOGENDES FELD!)

Translated from the Russian
of Count A. TOLSTOI
by Robert H. Hamilton
German version by Lina Esheer

SERGE RACHMANINOFF, Op. 4, № 5
(1873-)



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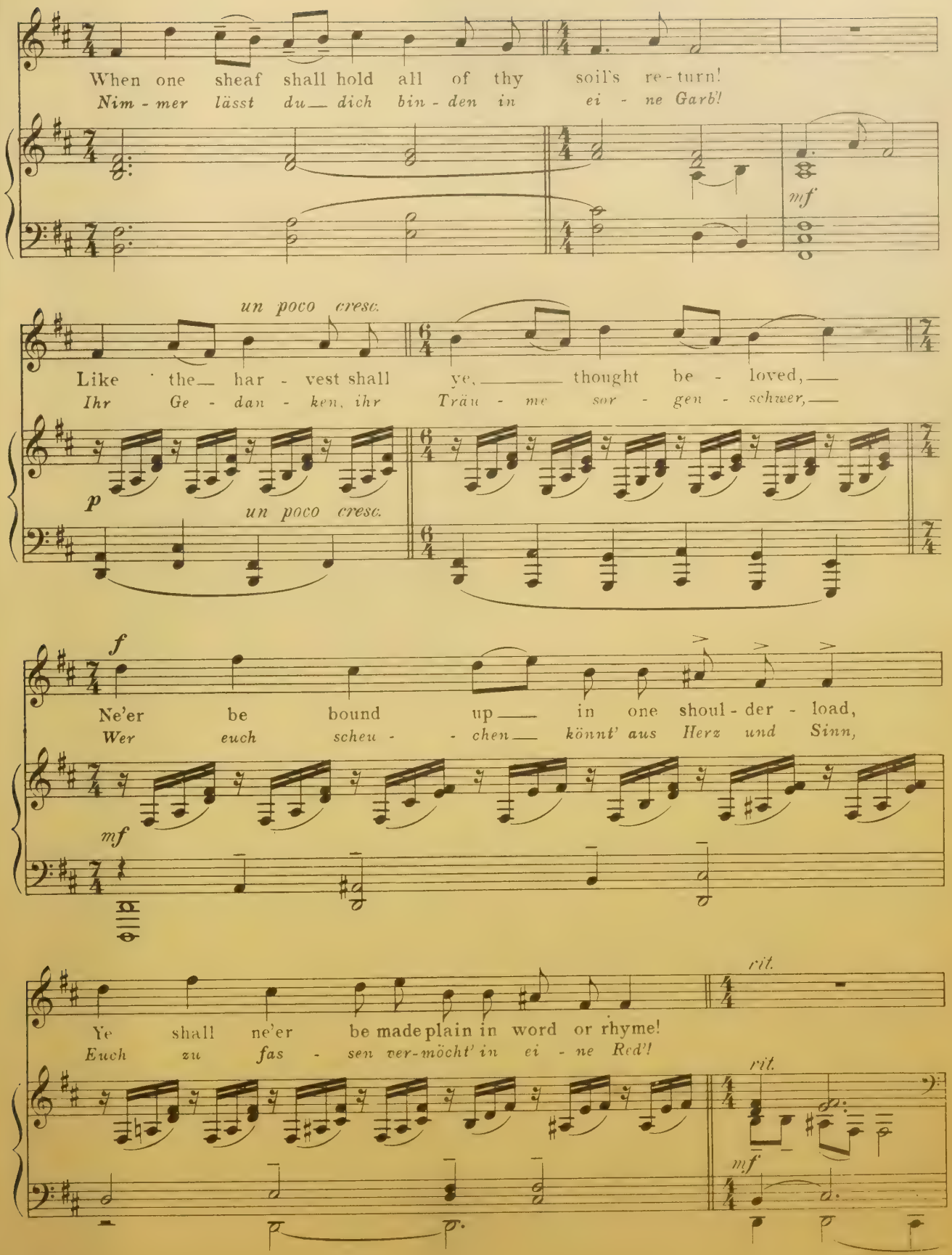
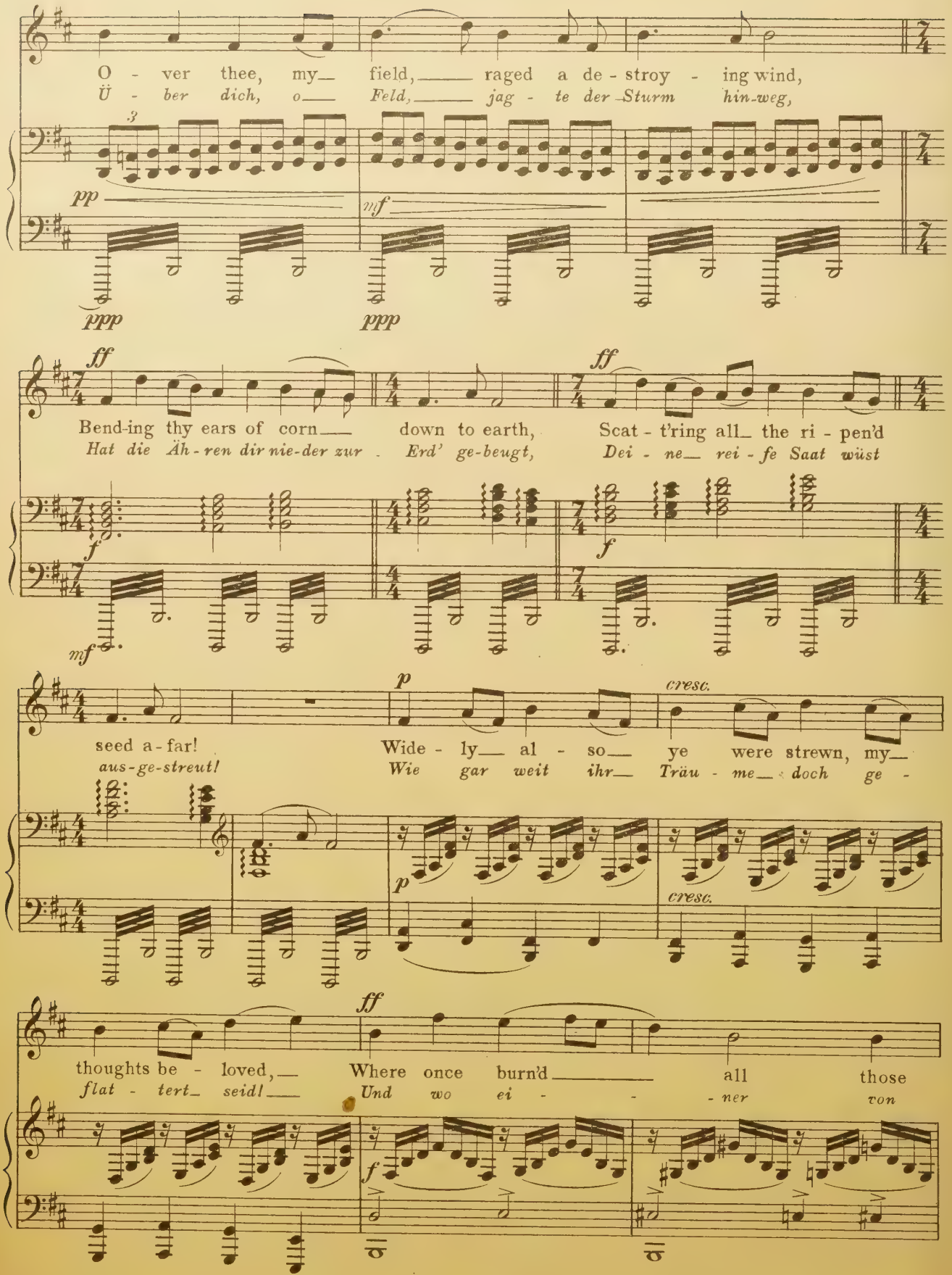
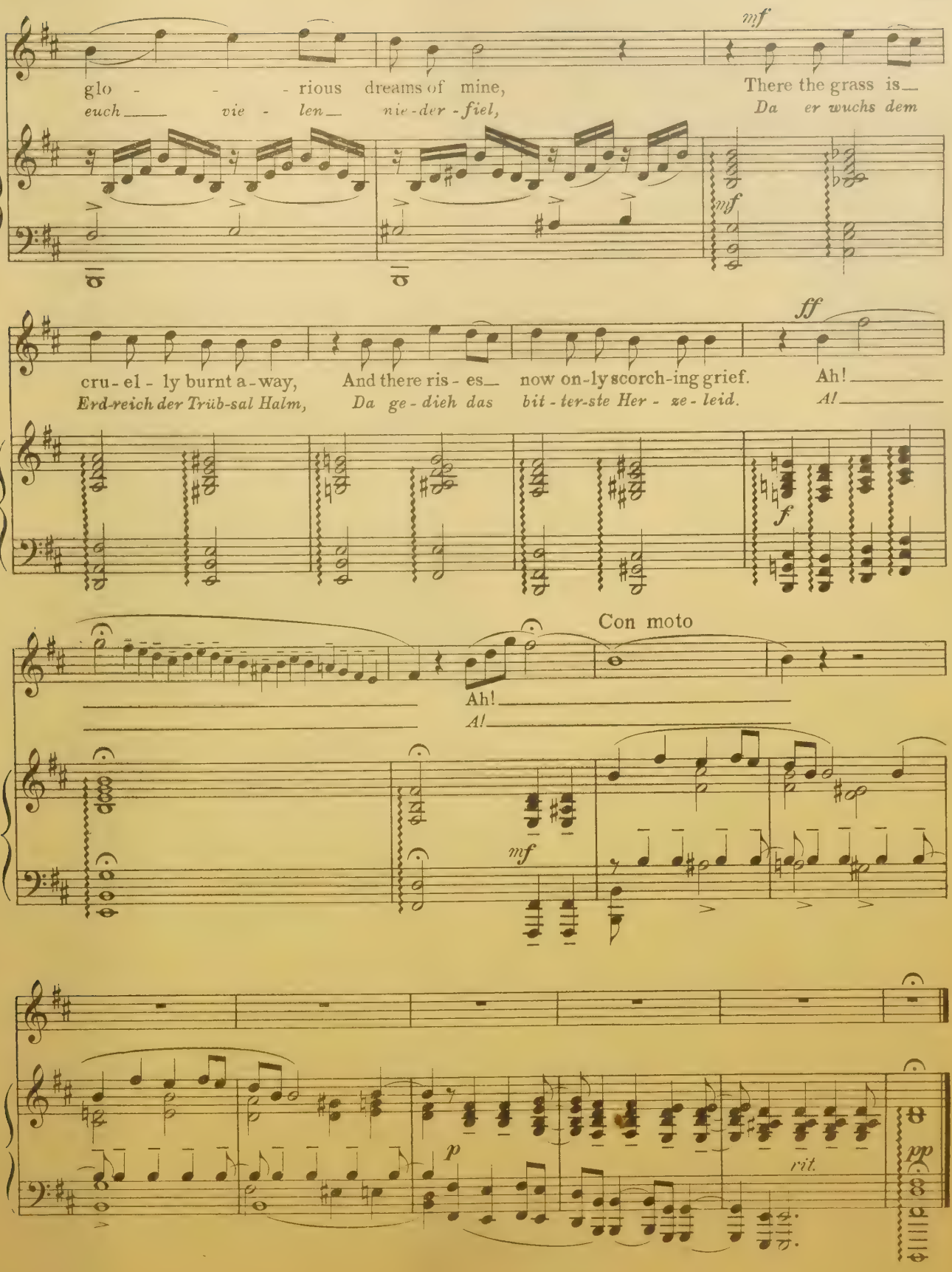

When one sheaf shall hold all of thy soil's re-turn!
Nim-mer lässt du dich bin-den in ei-ne Garb!
mf
un poco cresc.
Like the har-vest shall ye, thought be-loved,
Ihr Ge-dan-ken, ihr Träu-me sor-gen-schwer,
p
un poco cresc.
f
Ne'er be bound up in one shoul-der-load,
Wer euch scheu-chen könnt' aus Herz und Sinn,
mf
rit.
Ye shall ne'er be made plain in word or rhyme!
Euch zu fas-sen ver-möcht' in ei-ne Red'!
rit.
mf


O - ver thee, my_ field,_ raged a de - stroy - ing wind,
Ü - ber dich, o_ Feld,_ jag - te der Sturm hin-weg,
pp
mf
ppp
ppp
ff
ff
Bend-ing thy ears of corn_ down to earth, Scat - t'ring all_ the ri - pen'd
Hat die Äh - ren dir nie-der zur - Erd' ge-beugt, Dei - ne_ rei - fe Saat wüst
f
f
mf
p
cresc.
seed a - far!
aus-ge-streut!
Wide - ly_ al - so_ ye were strewn, my_
Wie gar weit ihr_ Träu - me_ doch ge -
p
cresc.
ff
thoughts be - loved,_ Where once burn'd_ all those
flat - tert_ seid!_ Und wo ei - - - ner von
f

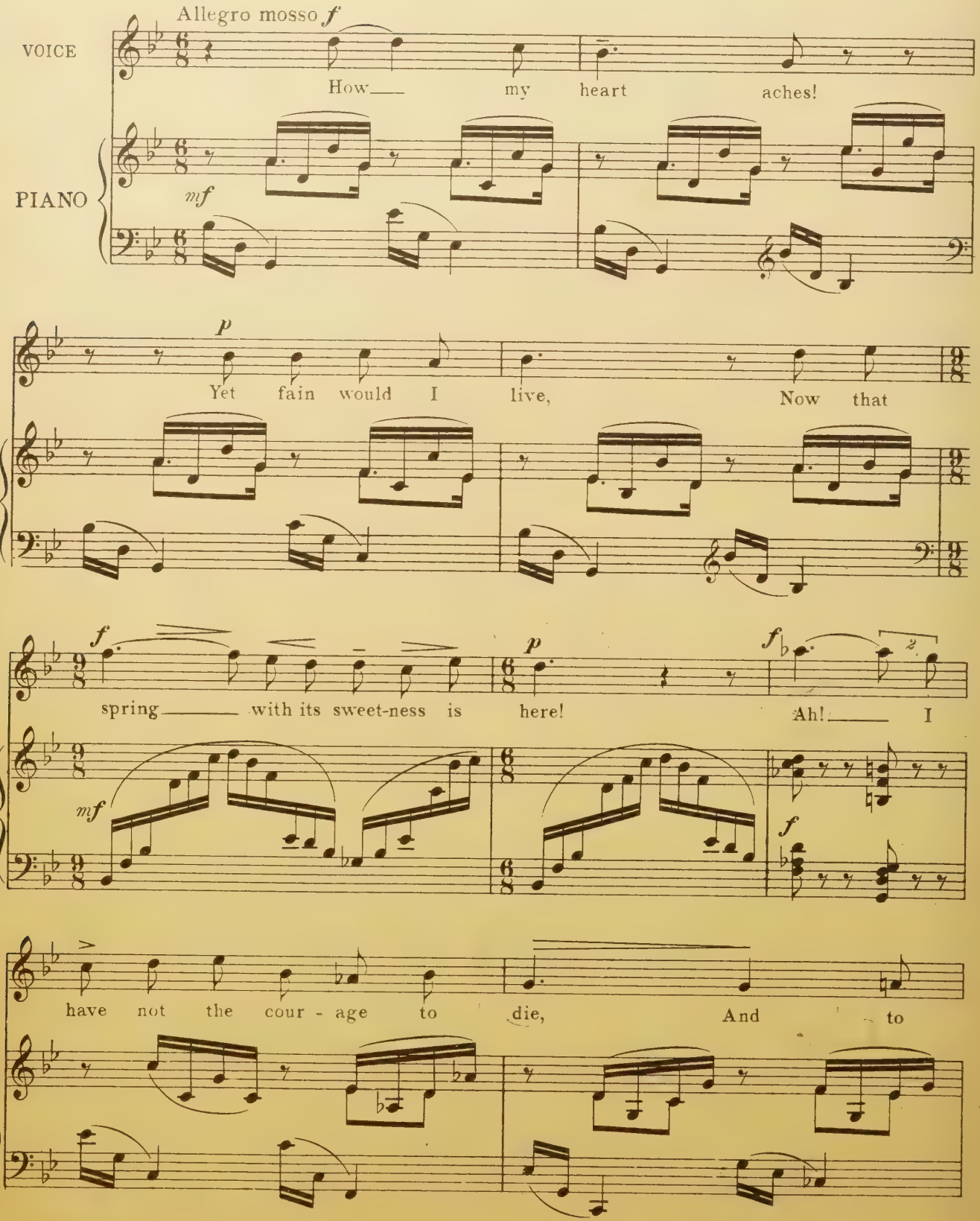

mf
glo - - - rious dreams of mine,
euch vie - len nie-der-fiel,
There the grass is
Da er wuchs dem
mf
ff
cru-el-ly burnt a-way,
Erd-reich der Trüb-sal Halm,
And there ris-es now on-ly scorch-ing grief.
Da ge-dieh das bit-ter-ste Her-ze-leid.
Ah!
Ah!
f
Con moto
Ah!
Ah!
mf
p
rit.
pp

SORROW IN SPRING

(Original Key)

Translated from the Russian
of GALINA by Arthur Westbrook

SERGE RACHMANINOFF, Op. 21, №12
(1873-)



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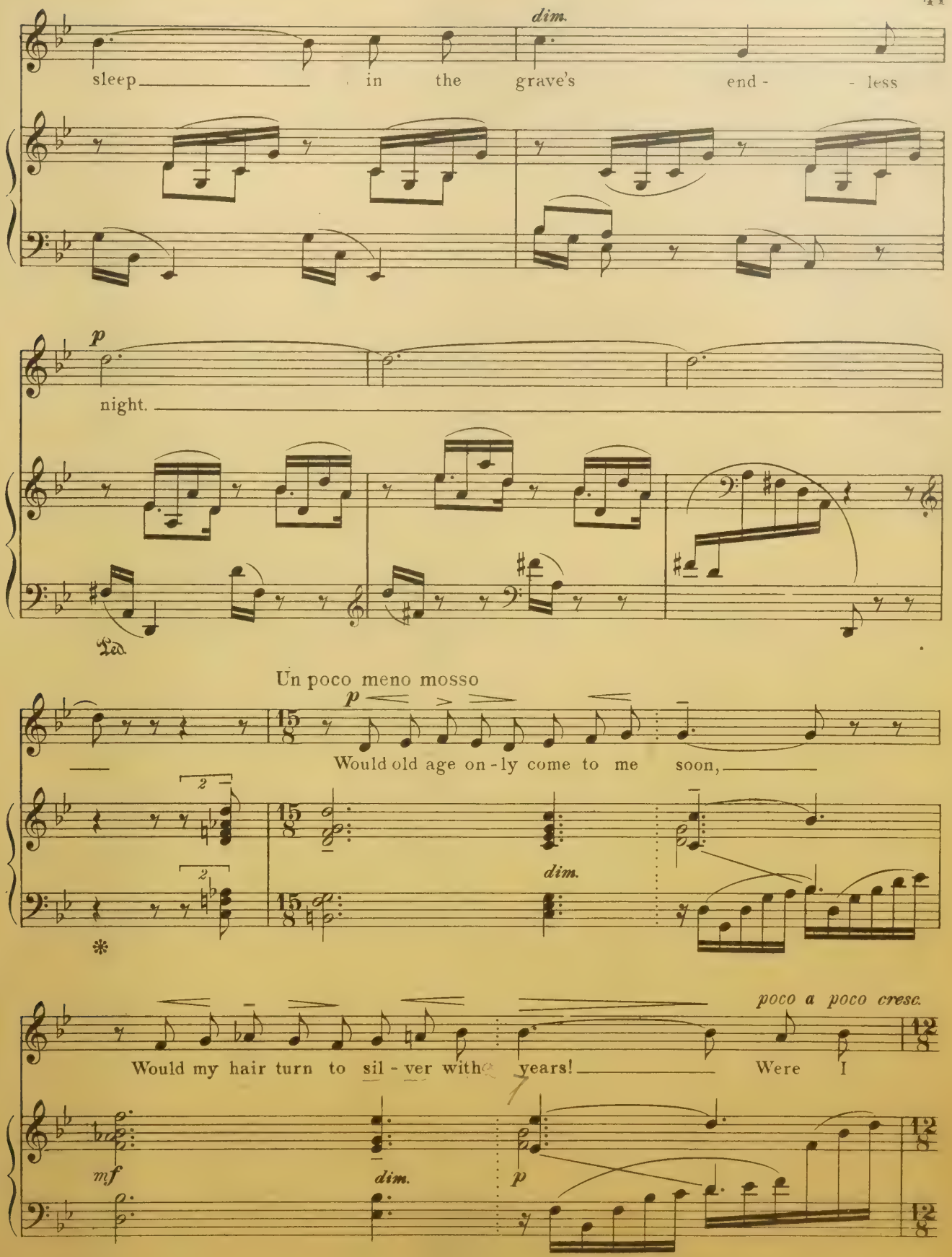
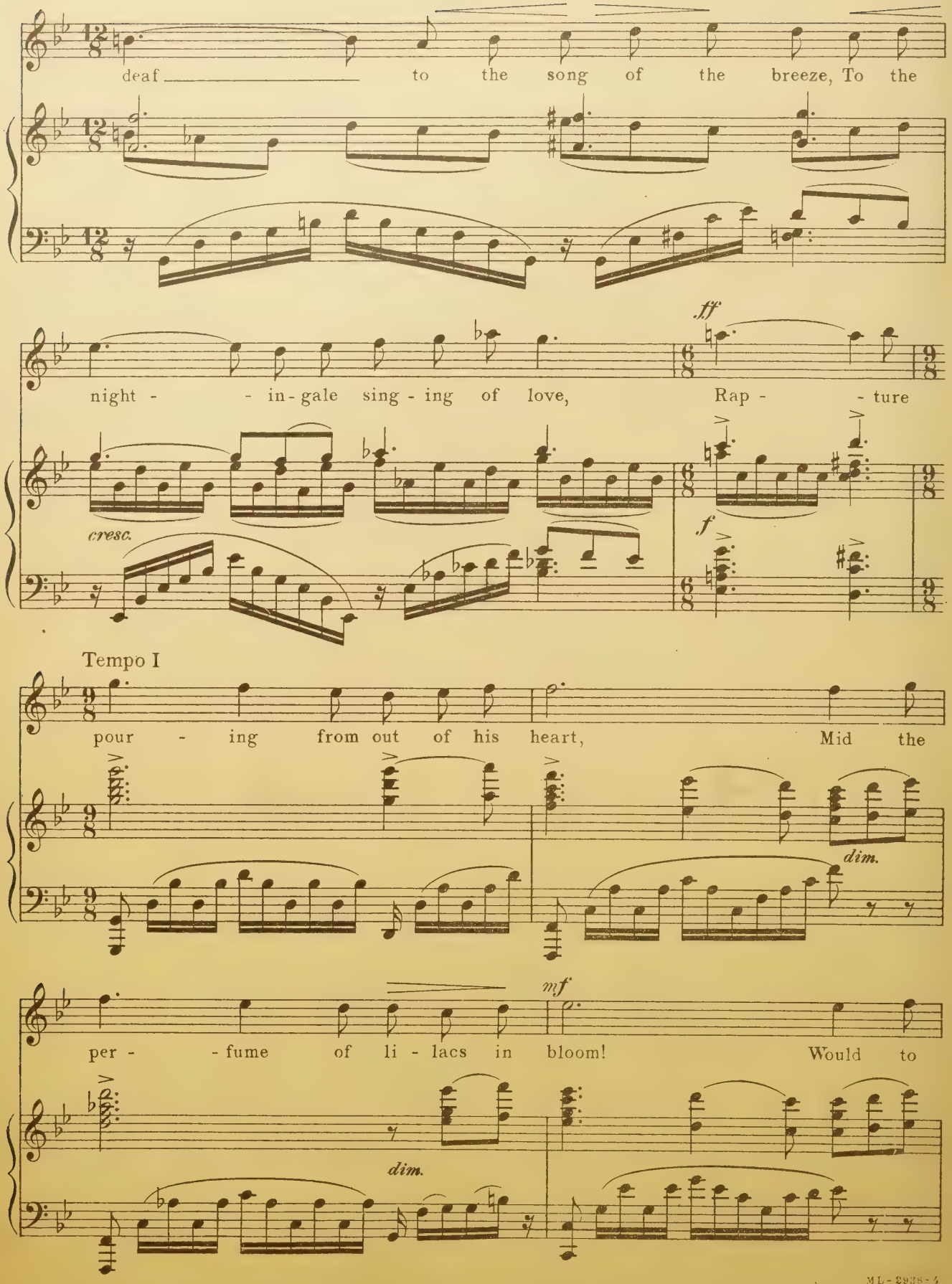
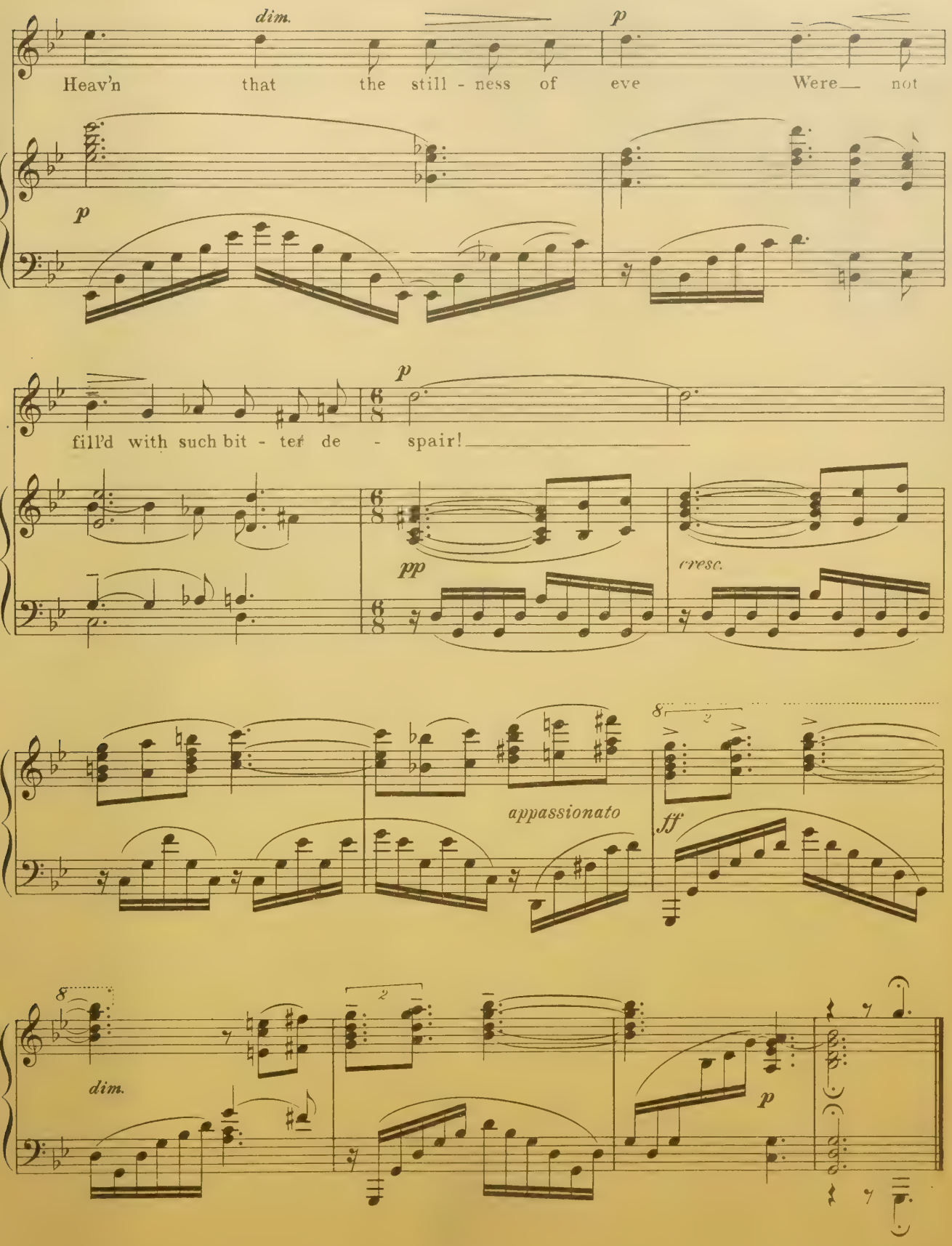

dim.
sleep in the grave's end - less
p
night.
Ped.
Un poco meno mosso
p
Would old age on - ly come to me soon,
dim.
poco a poco cresc.
Would my hair turn to sil - ver with years! Were I
mf
dim.
p


deaf to the song of the breeze, To the
night - - in-gale sing-ing of love, Rap - - ture
ff
cresc.
f
Tempo I
pour - ing from out of his heart, Mid the
dim.
per - - fume of li - lacs in bloom! Would to
mf
dim.

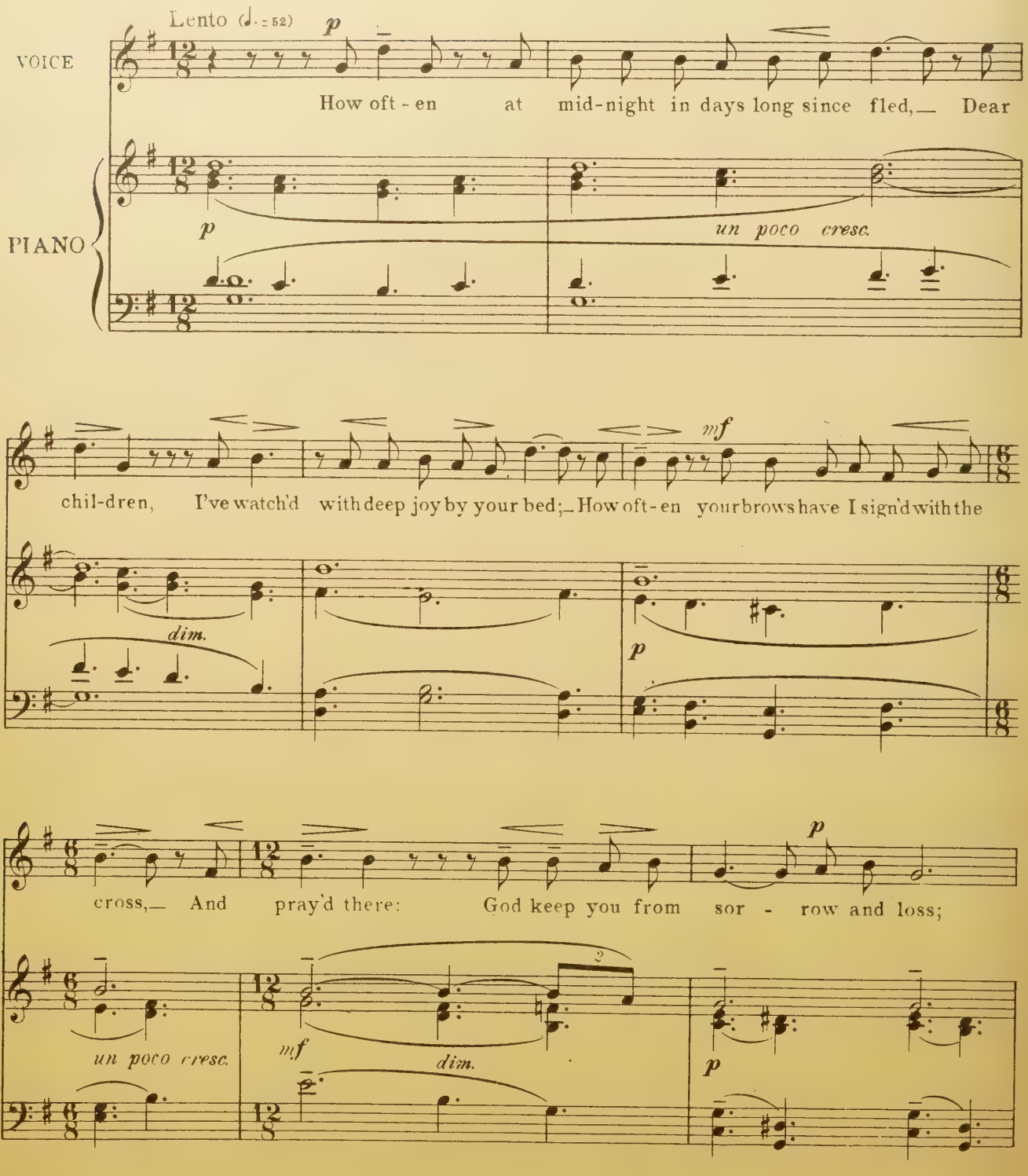

dim.
p
Heav'n that the still - ness of eve Were not
p
p
fill'd with such bit - ter de - spair!
pp
cresc.
appassionato
ff
dim.
p

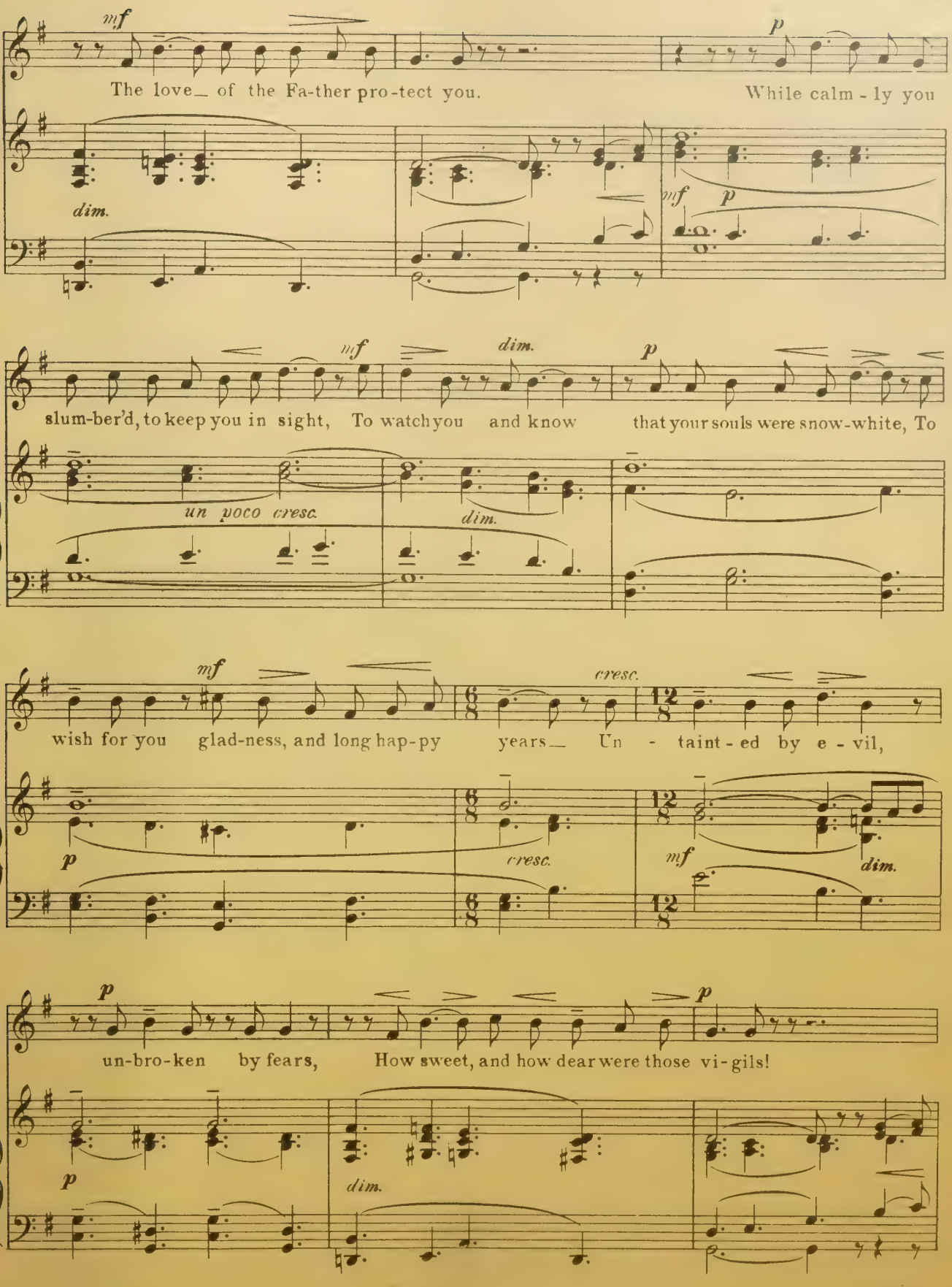
TO THE CHILDREN

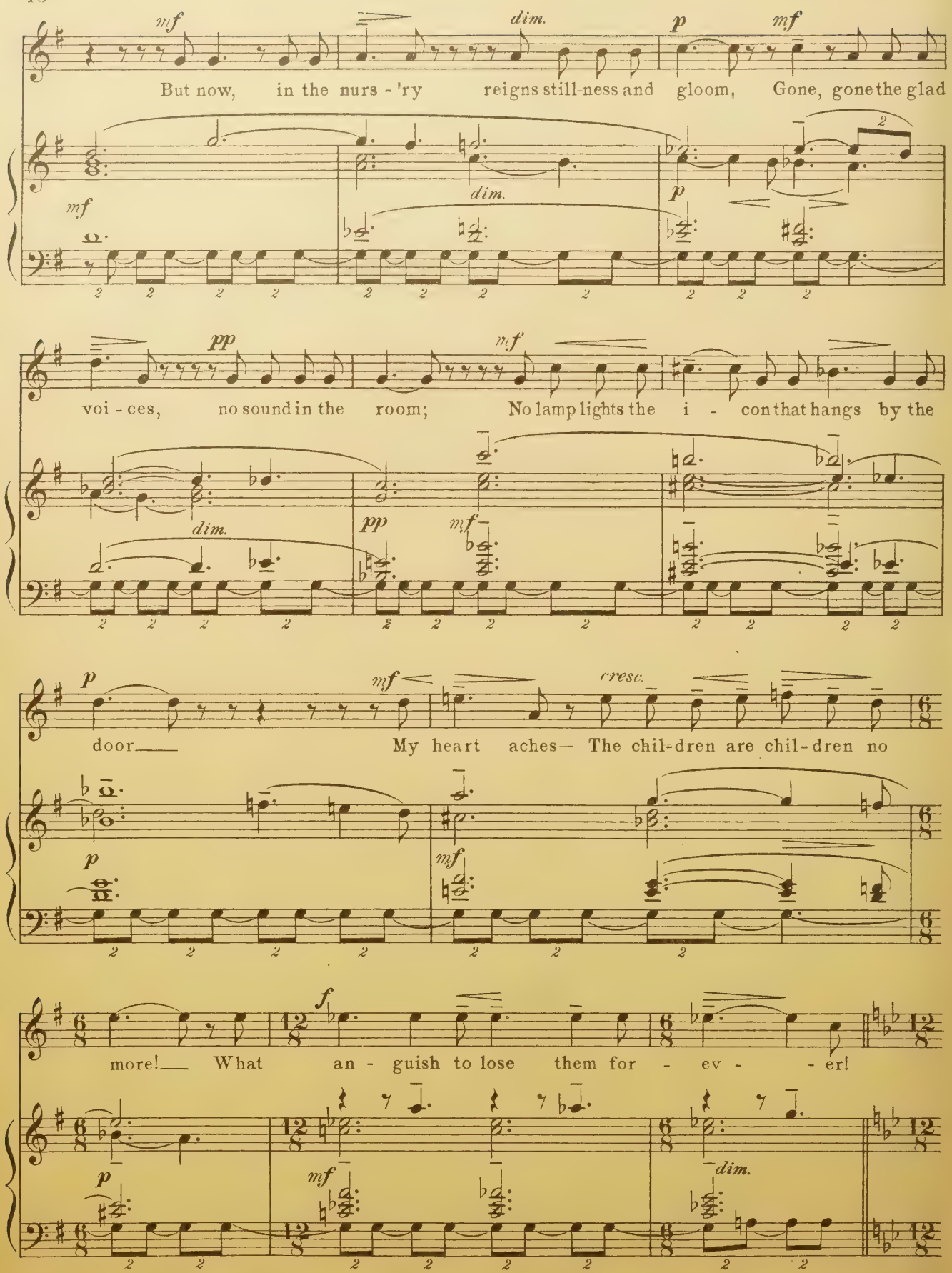
(Original Key, F)

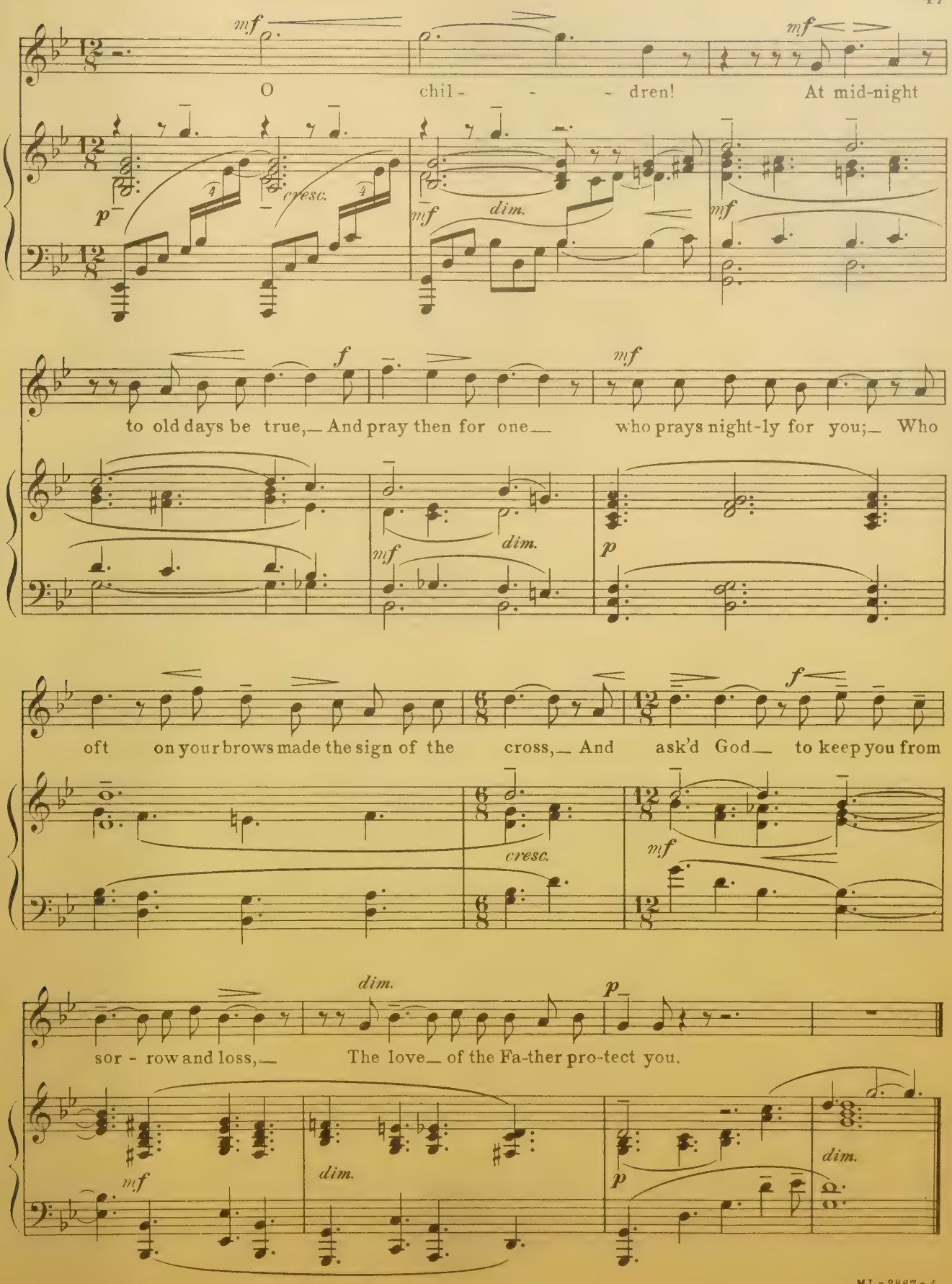
A. KHOMIAKOFF
Translated by Rosa Newmarch

SERGE RACHMANINOFF, Op. 26, №7
(1873 -)




mf
The love_ of the Fa-ther pro-tect you.
p
While calm-ly you
dim.
mf
p
mf
dim.
p
slum-ber'd, to keep you in sight, To watch you and know that your souls were snow-white, To
un poco cresc.
dim.
mf
cresc.
wish for you glad-ness, and long hap-py years_ Un - taint-ed by e - vil,
p
cresc.
mf
dim.
p
un-bro-ken by fears, How sweet, and how dear were those vi-gils!
p
dim.


But now, in the nurs - 'ry reigns still-ness and gloom, Gone, gone the glad
voi - ces, no sound in the room; No lamp lights the i - con that hangs by the
door My heart aches— The chil-dren are chil-dren no
more! What an - guish to lose them for - ev - - er!


mf
O chil - - - dren! At mid-night
p
cresc.
mf
dim.
mf
f
mf
to old days be true,— And pray then for one— who prays night-ly for you;— Who
mf
dim.
p
oft on your brows made the sign of the cross,— And ask'd God— to keep you from
cresc.
f
mf
dim.
p
sor - row and loss,— The love— of the Fa-ther pro-tect you.
mf
dim.
p
dim.

To A. Lodyschenskaja

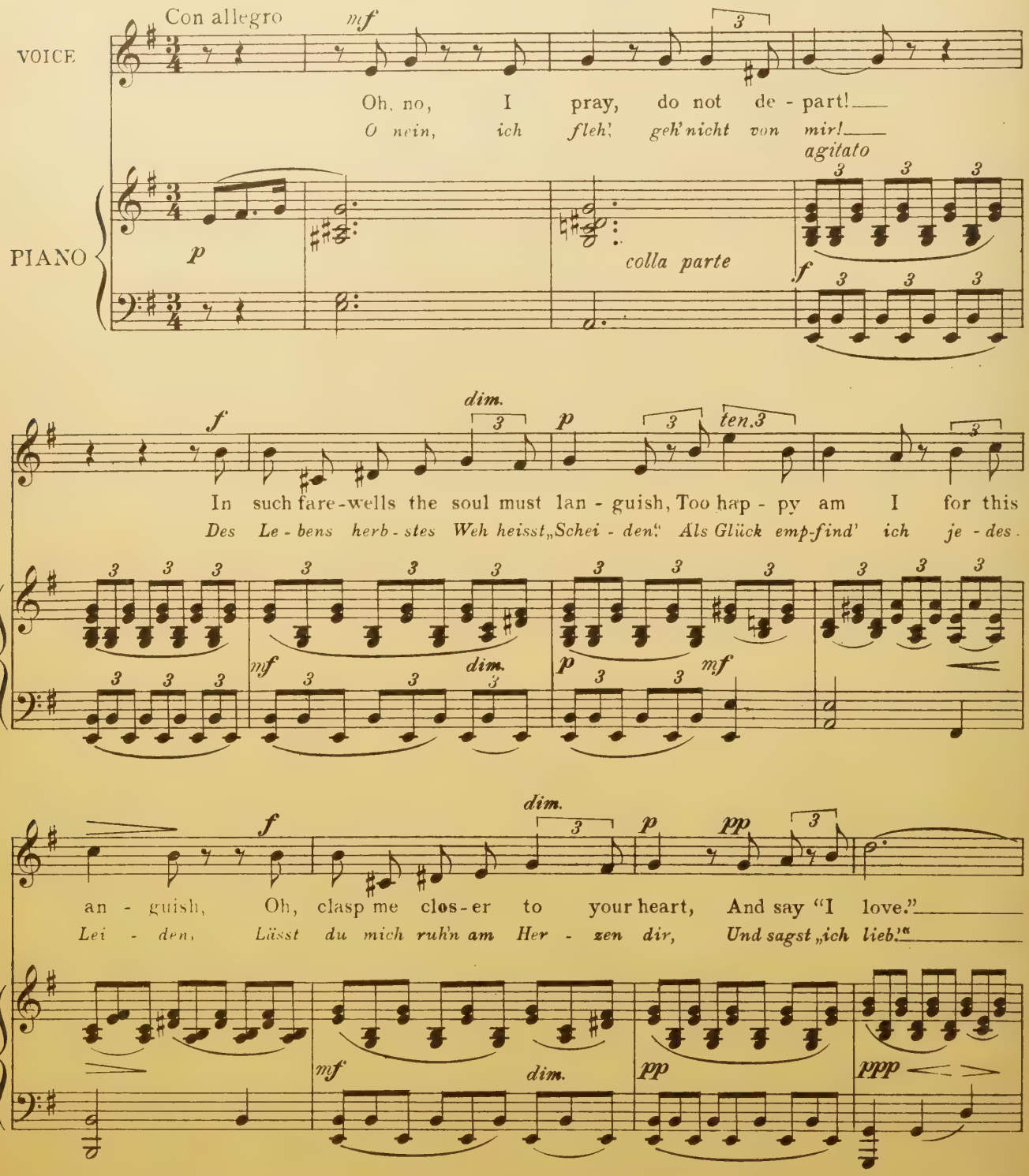
OH, NO, I PRAY, DO NOT DEPART!

(O NEIN, ICH FLEH', GEH' NICHT VON MIR!)

(Original Key, C♯ minor)

Translated from the Russian
of MERESCHKOVSKY by Constance Purdy
German version by Lina Esbeer

SERGE RACHMANINOFF, Op. 4, №1
(1873-)



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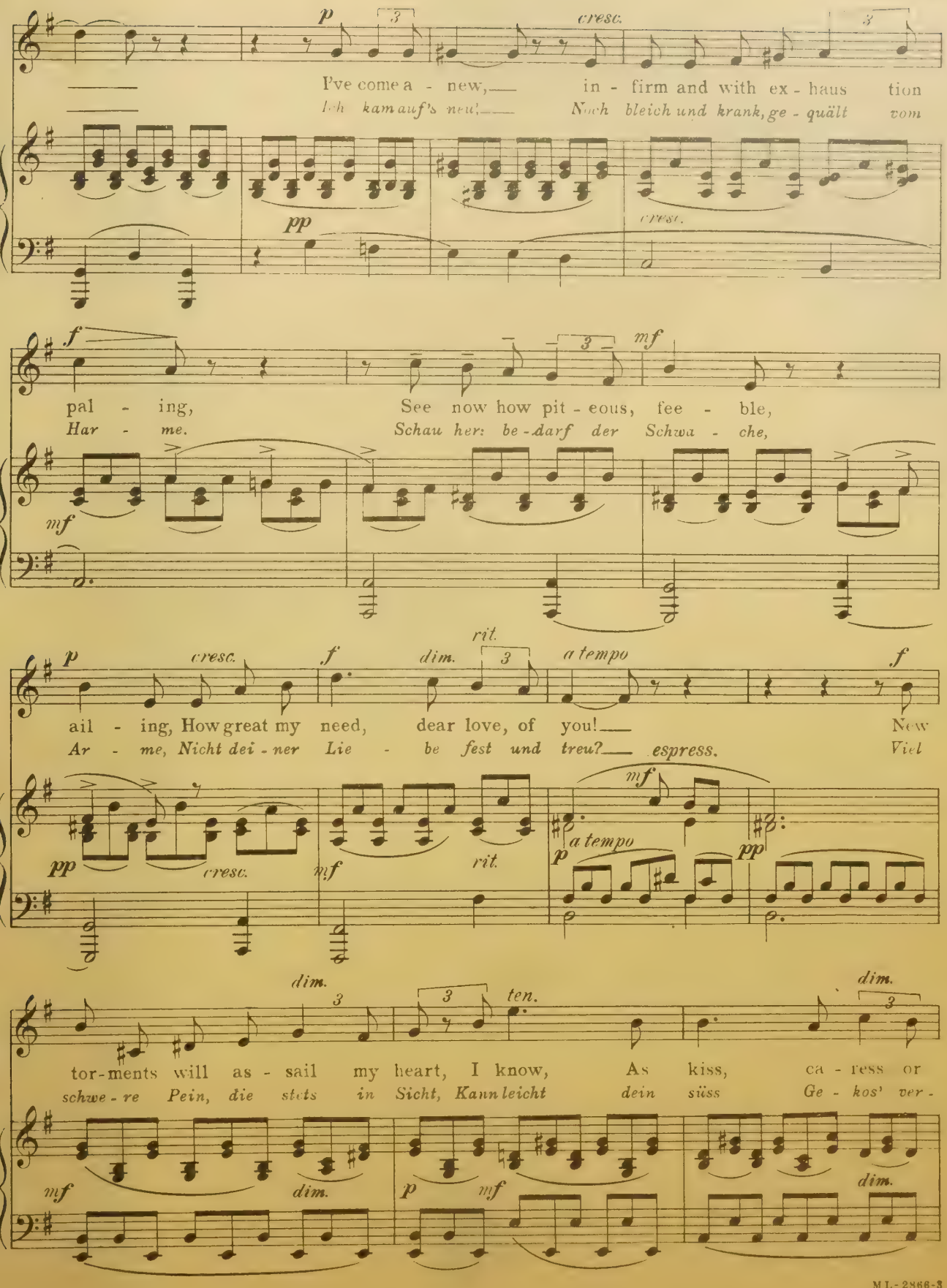
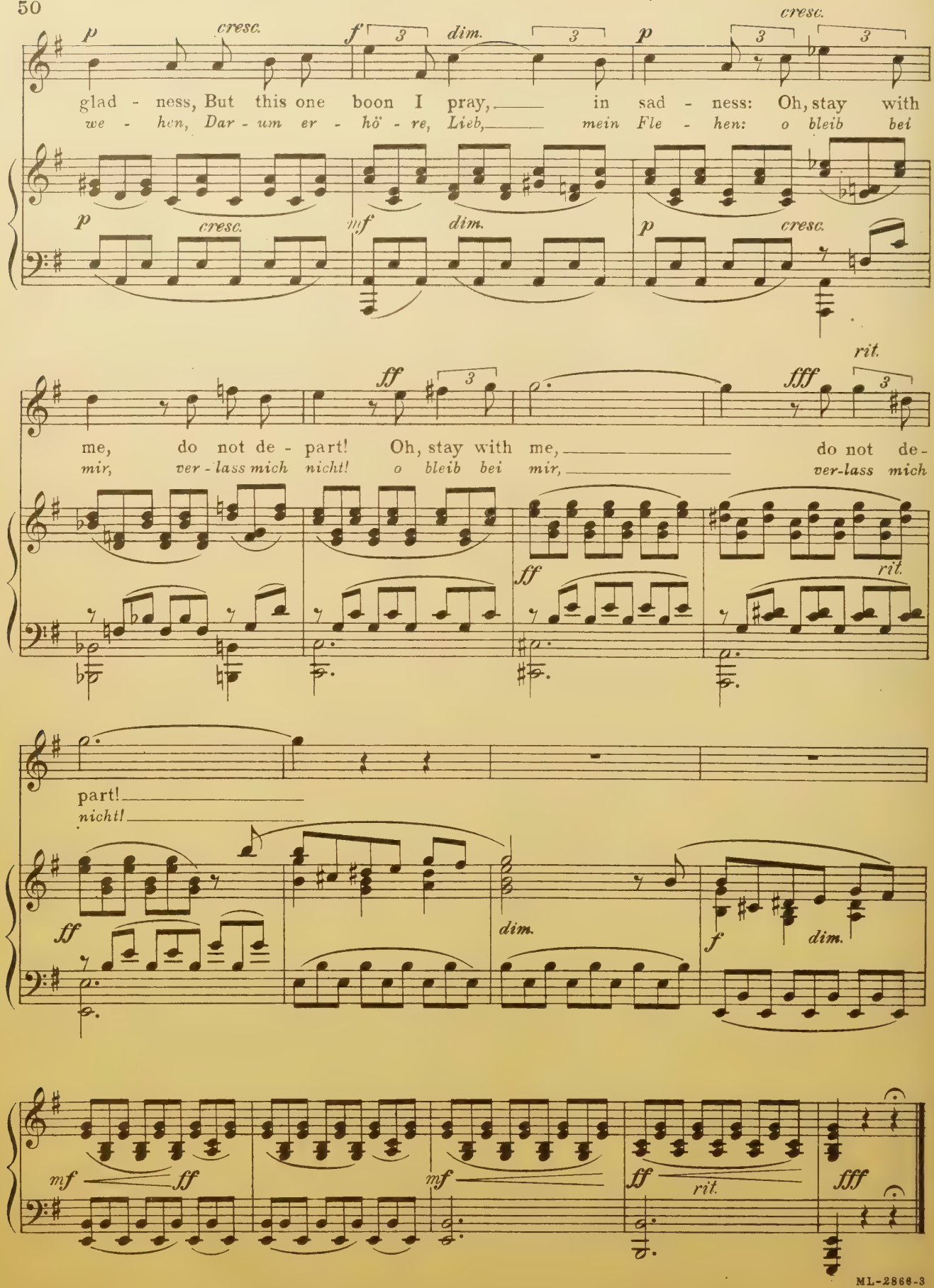

p
cresc.
I've come a - new, in - firm and with ex - haus tion
Ich kam auf's neu', Noch bleich und krank, ge - quält vom
pp
cresc.
f
mf
pal - ing, See now how pit - eous, fee - ble,
Har - me. Schau her: be - darf der Schwa - che,
mf
p
cresc.
f
dim.
rit.
3
a tempo
f
ail - ing, How great my need, dear love, of you! Now
Ar - me, Nicht dei - ner Lie - be fest und treu? espress. Viel
pp
cresc.
mf
rit.
mf
a tempo
p
pp
dim.
3
3
ten.
dim.
tor-ments will as - sail my heart, I know, As kiss, ca - ress or
schwe - re Pein, die stets in Sicht, Kann leicht dein süss Ge - kos' ver -
mf
dim.
p
mf
dim.

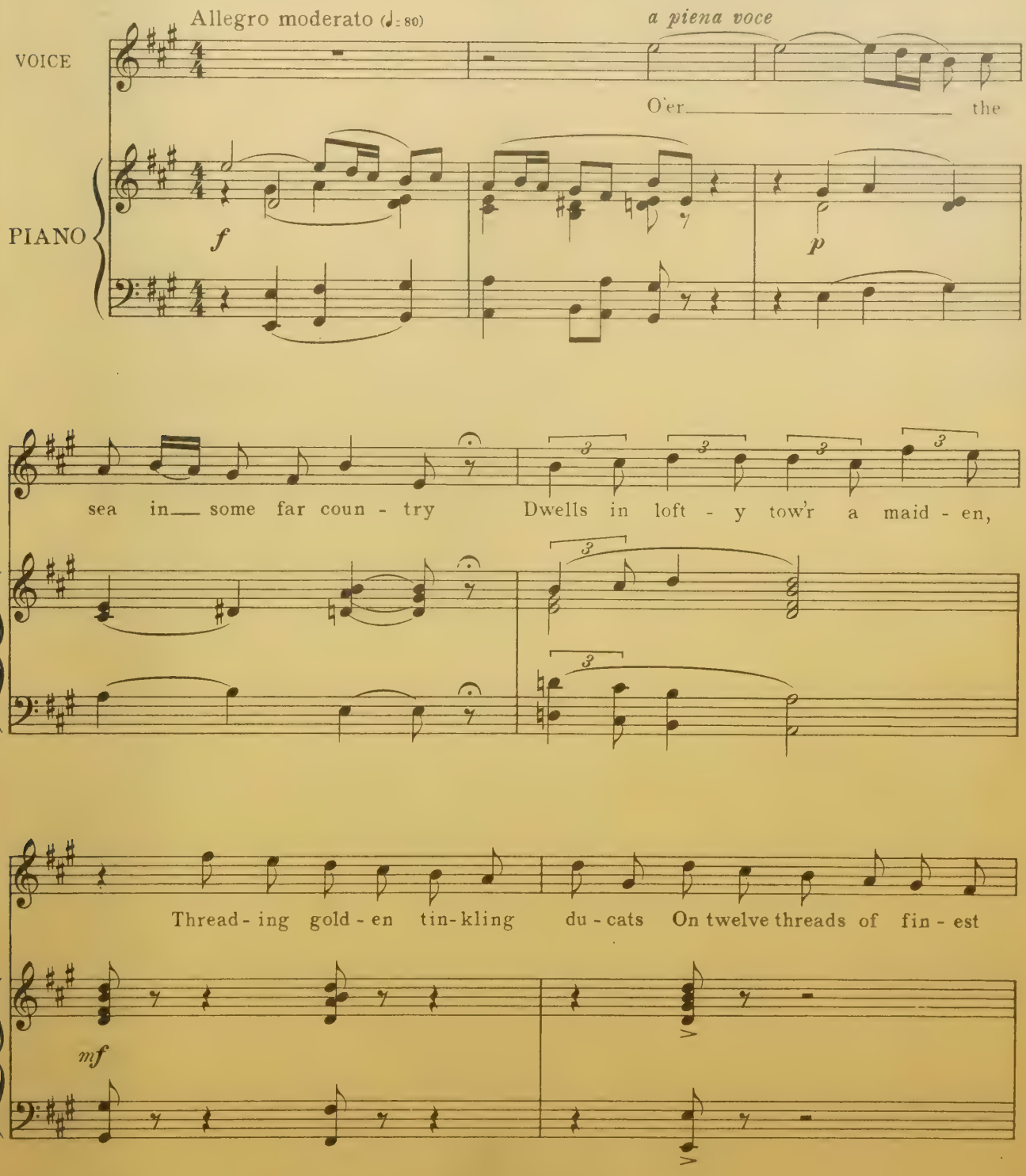

p cresc. f dim. p cresc.
glad - ness, But this one boon I pray, in sad - ness: Oh, stay with
we - hen, Dar - um er - hö - re, Lieb, mein Fle - hen: o bleib bei
p cresc. mf dim. p cresc.
ff fff rit.
me, do not de - part! Oh, stay with me, do not de-
mir, ver - lass mich nicht! o bleib bei mir, ver-lass mich
ff rit.
part!
nicht!
ff dim. f dim.
mf ff mf ff rit. fff

THE MAID AND THE SUN

(Original Key)

Translated from the Russian
of MAIKOFF by Charles Fonteyn Manney

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, No 1
(1844-1908)


Allegro moderato (♩= 80)
a piena voce
VOICE
O'er the
PIANO
f
p
sea in some far coun - try
Dwells in loft - y tow'r a maid - en,
Thread - ing gold - en tin - kling du - cats On twelve threads of fin - est
mf

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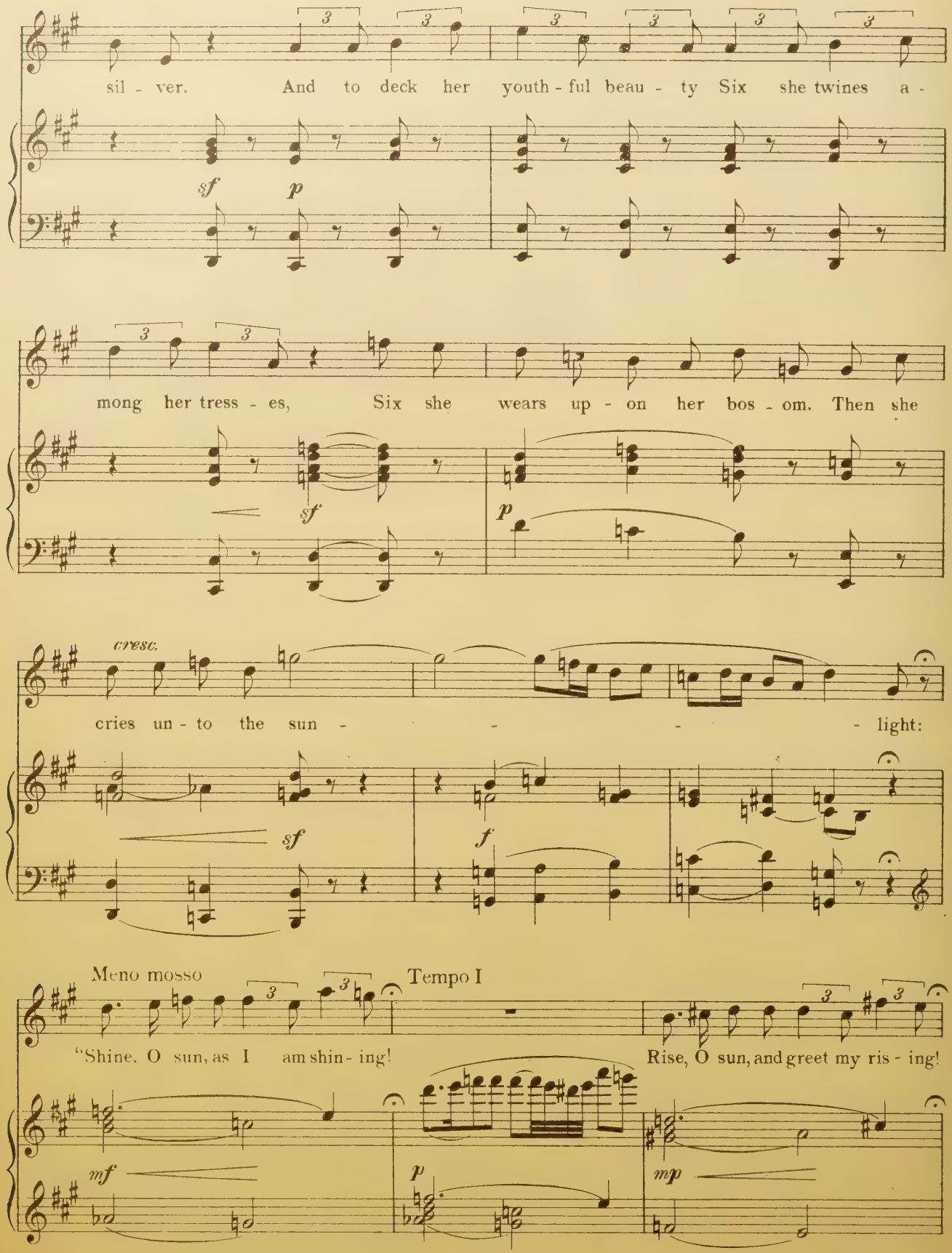
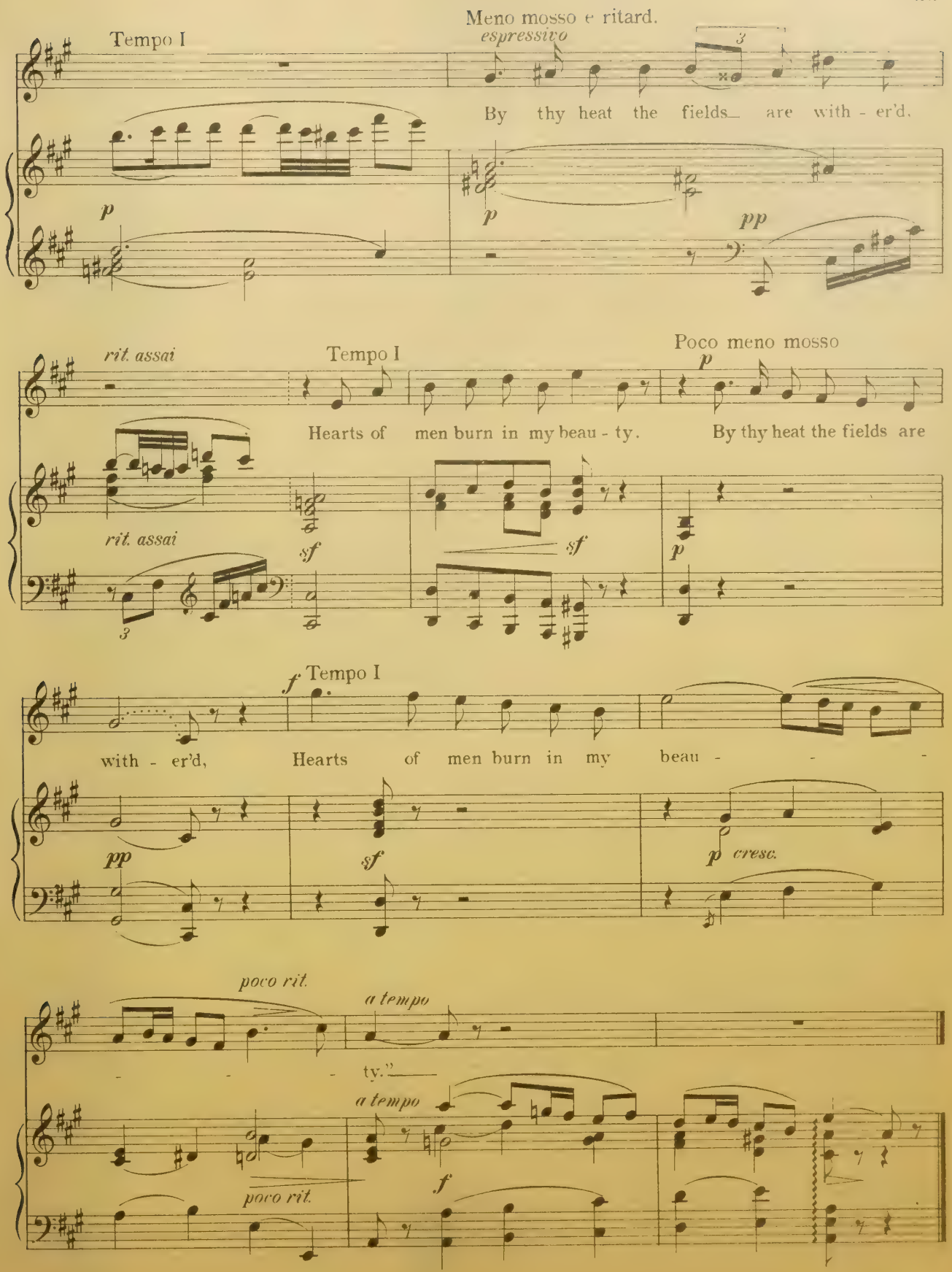

sil - ver. And to deck her youth - ful beau - ty Six she twines a -
sf
p
mong her tress - es, Six she wears up - on her bos - om. Then she
sf
p
cresc.
cries un - to the sun - - - - light:
sf
f
Meno mosso
Tempo I
"Shine, O sun, as I am shin - ing!
Rise, O sun, and greet my ris - ing!
mf
p
mp


Tempo I
Meno mosso e ritard.
espressivo
By thy heat the fields are with - er'd,
p
p
pp
rit. assai
Tempo I
Poco meno mosso
Hearts of men burn in my beau - ty. By thy heat the fields are
rit. assai
sf
sf
p
f Tempo I
with - er'd, Hearts of men burn in my beau -
pp
sf
p cresc.
poco rit.
a tempo
- - - ty."
a tempo
poco rit.
f

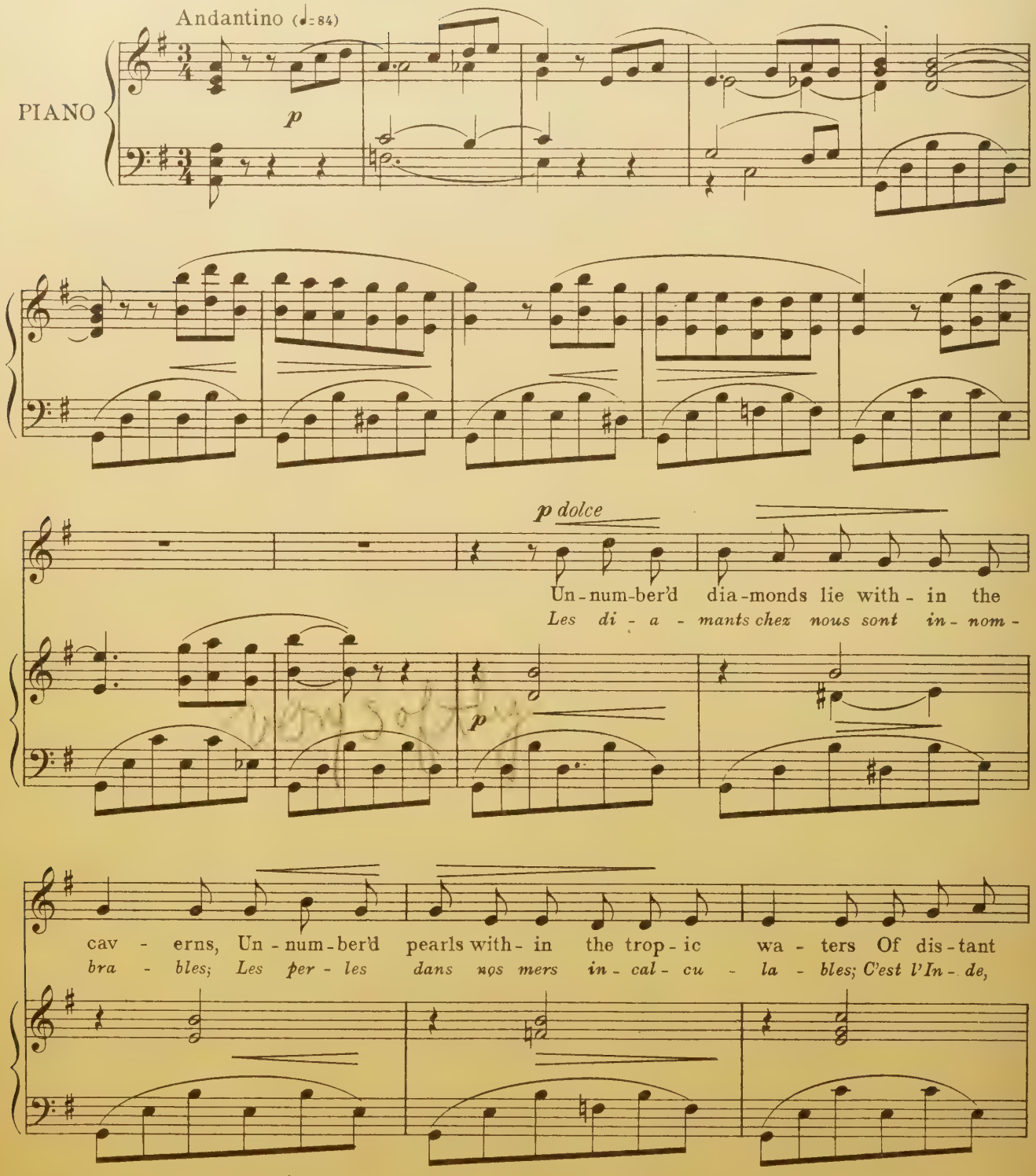
A SONG OF INDIA

(CHANSON INDOUE)

From the Legend of "Sadko"

Translated from the Russian
by Constance Purdy
French version by Michel Delines

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)


Andantino (♩=84)
PIANO
p
p dolce
Un-num-ber'd dia-monds lie with-in the
Les di-a-mants chez nous sont in-nom-
cav-erns, Un-num-ber'd pearls with-in the trop-ic wa-ters Of dis-tant
bra-bles; Les per-les dans nos mers in-cal-cu-la-bles; C'est l'In-de,

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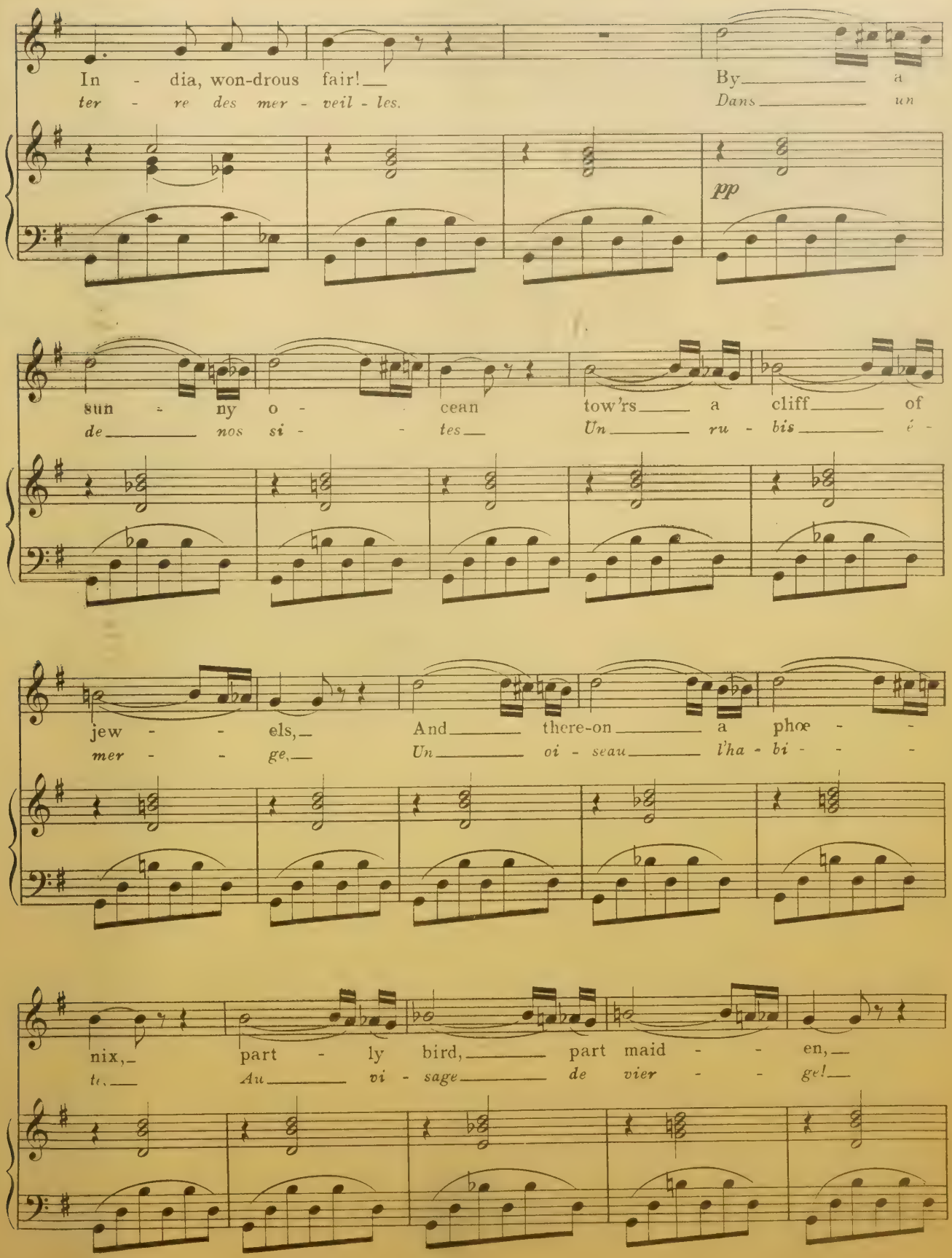
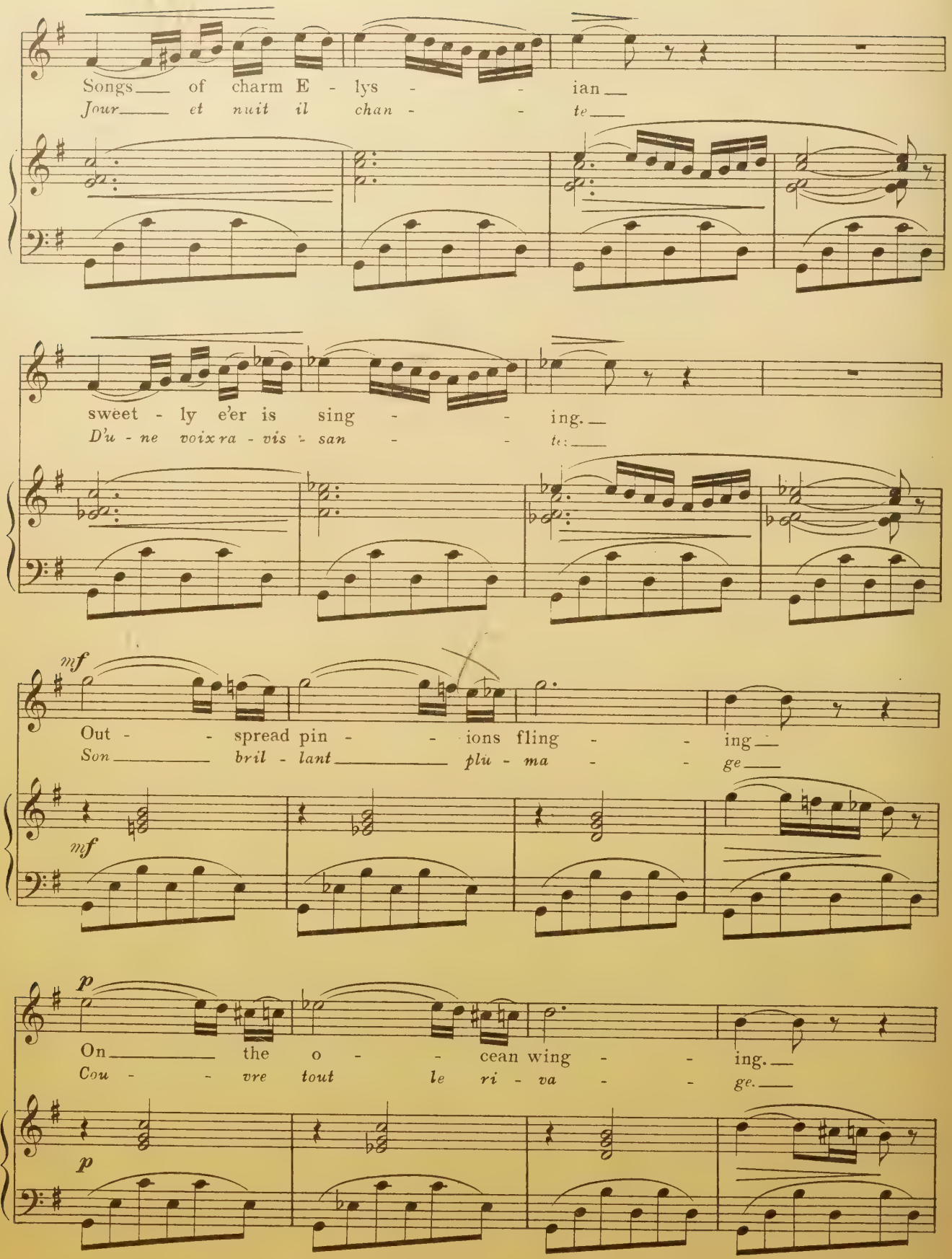
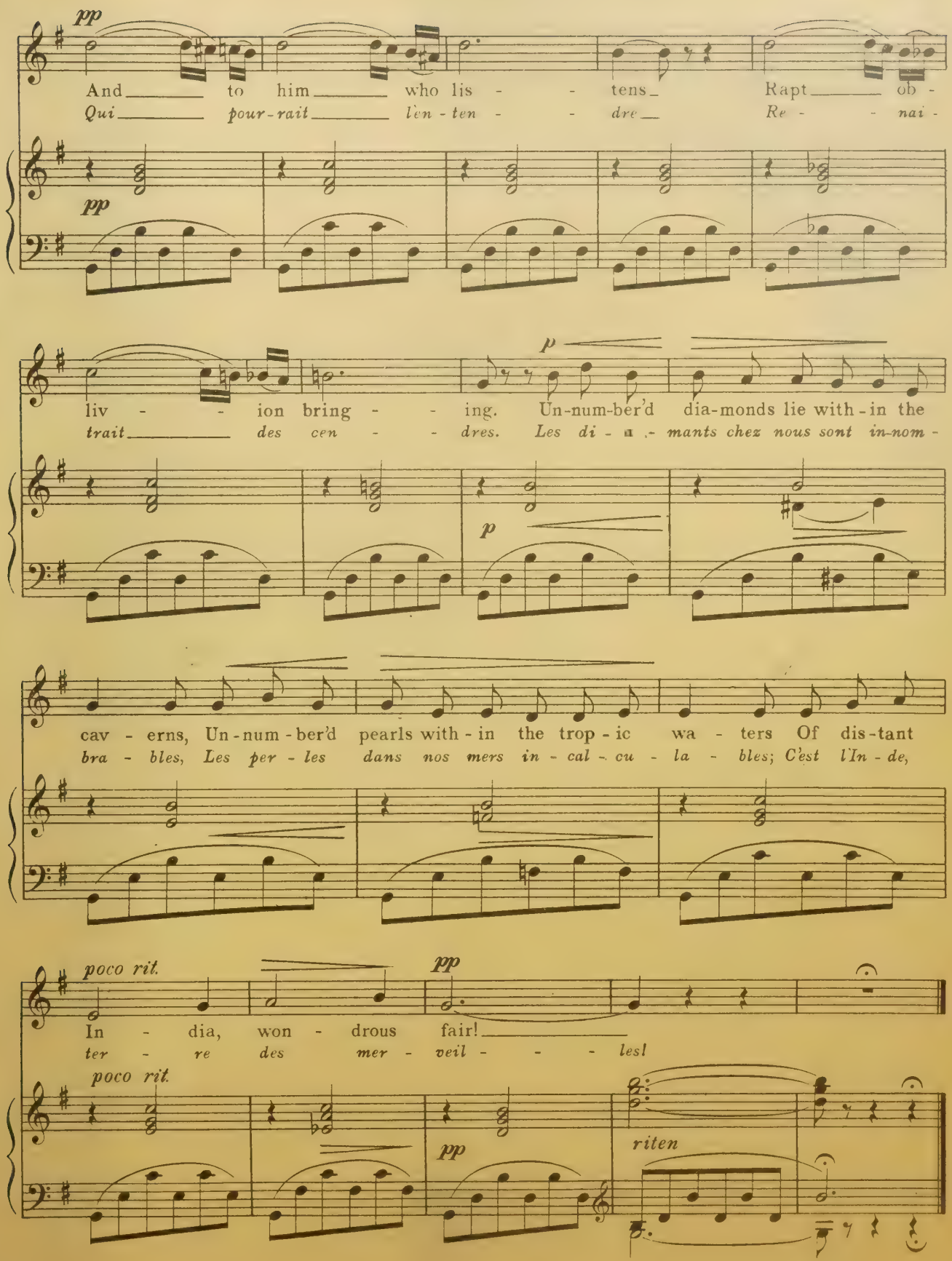

In - dia, won-drous fair!
ter - re des mer - veil - les.
By a
Dans un
pp
sun - ny o - cean
de nos si - tes
tow'rs a cliff of
Un ru - bis é -
jew - els,
mer - ge,
And there-on a phœ -
Un oi - seau l'ha - bi -
nix,
te,
part - ly bird, part maid - en,
Au vi - sage de vier - ge!


Songs of charm E - lys - - ian
Jour et nuit il chan - - te
sweet - ly e'er is sing - - ing.
D'u - ne voix ra - vis - san - - te
mf
Out - - spread pin - - ions fling - - ing
Son bril - lant plu - ma - - ge
mf
p
On the o - - cean wing - - ing.
Cou - - vre tout le ri - va - - ge.
p

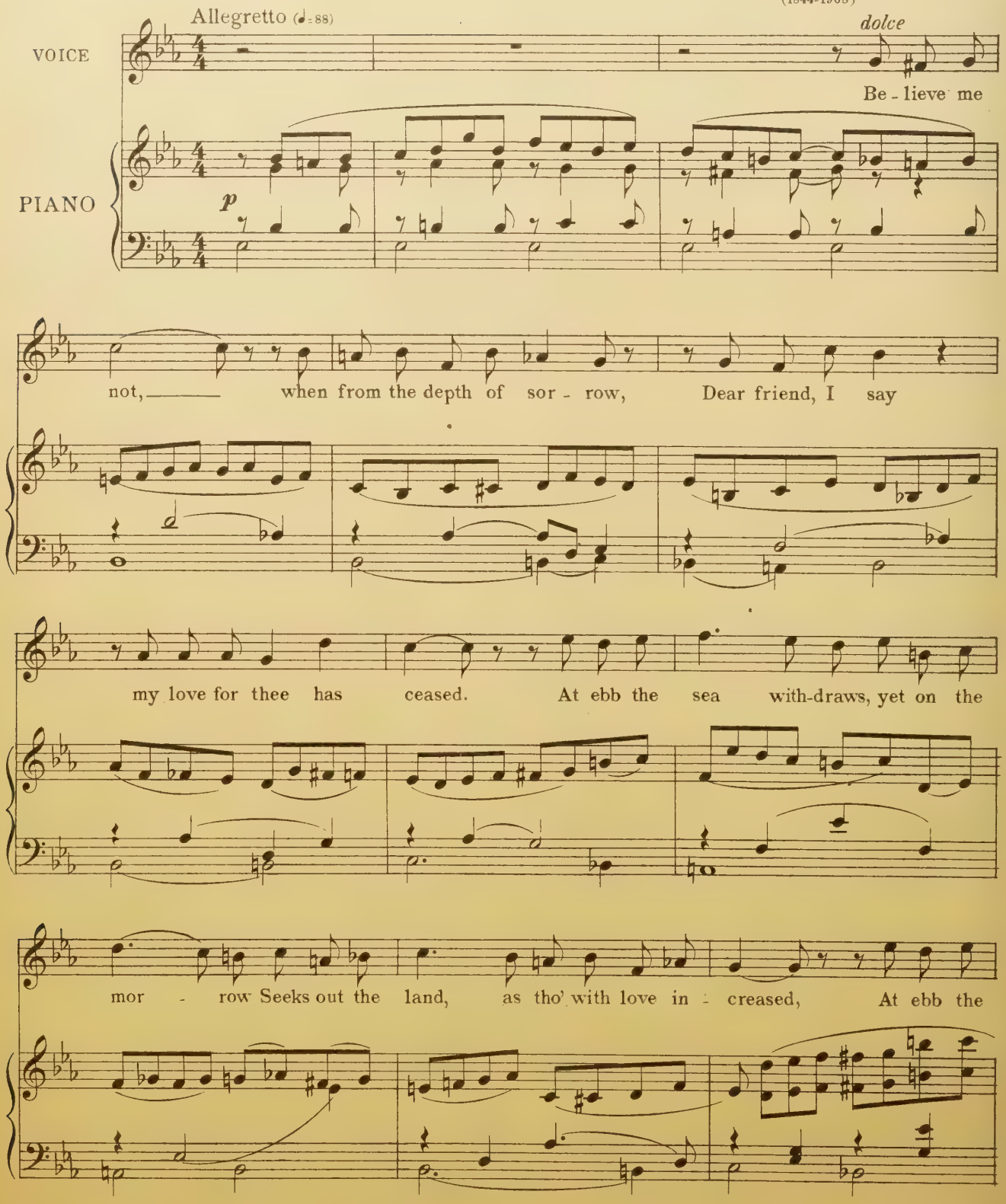

pp
And to him who lis - tens Rapt ob -
Qui pour-rait l'en - ten - dre Re - nai -
pp
p
liv - ion bring - ing. Un-num-ber'd dia-monds lie with-in the
trait des cen - dres. Les di - a - mants chez nous sont in-nom -
p
cav - erns, Un-num-ber'd pearls with-in the trop-ic wa - ters Of dis-tant
bra - bles, Les per - les dans nos mers in - cal - cu - la - bles; C'est l'In - de,
poco rit.
pp
In - dia, won - drous fair!
ter - re des mer - veil - les!
poco rit.
pp
riten

BELIEVE ME NOT

(Original Key)

Translated from the Russian
of Count A. TOLSTOY, by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46, № 4
(1844-1908)


Allegretto (♩=88)
dolce
VOICE
Be - lieve me
PIANO
p
not, when from the depth of sor - row, Dear friend, I say
my love for thee has ceased. At ebb the sea with-draws, yet on the
mor - row Seeks out the land, as tho' with love in - creased, At ebb the

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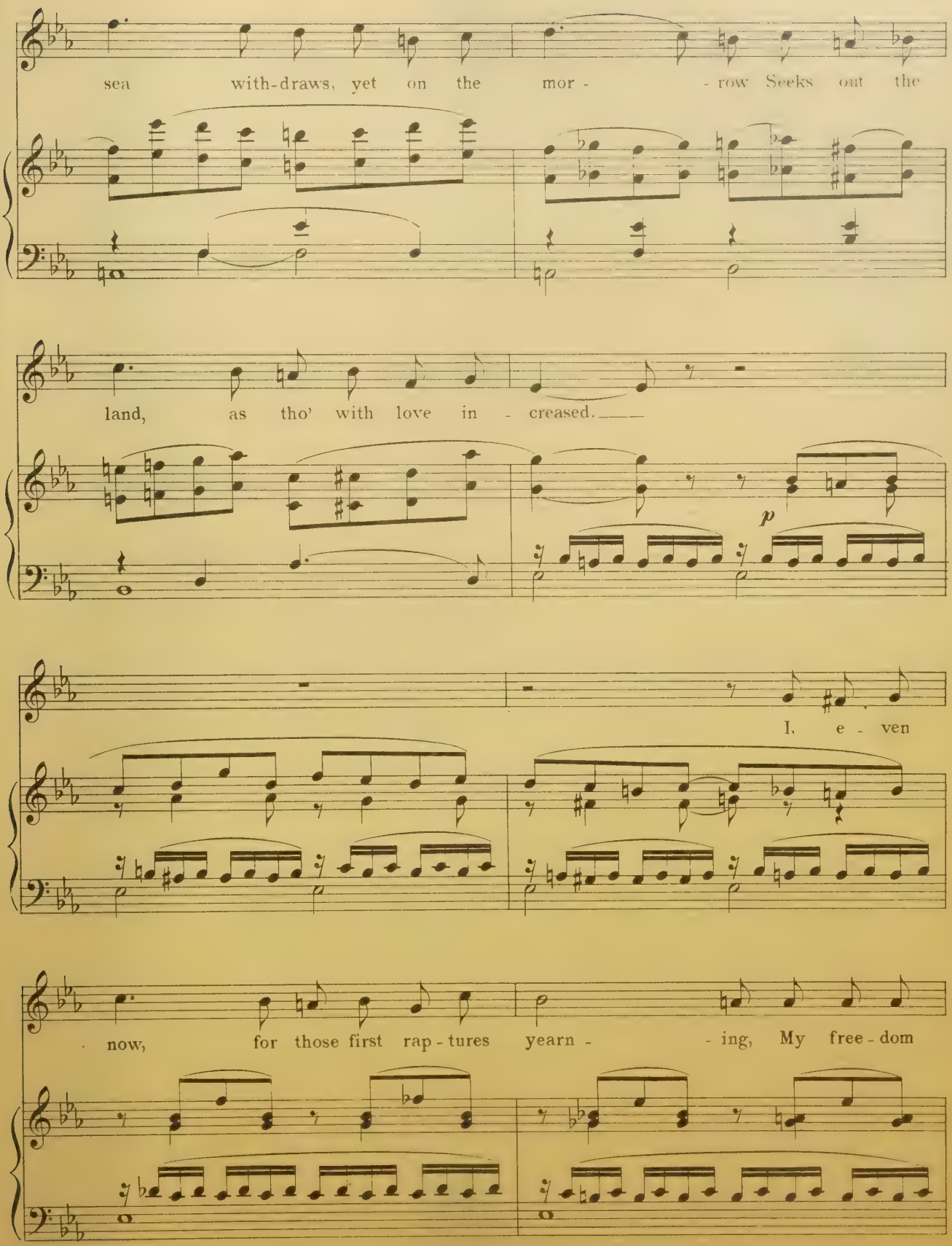
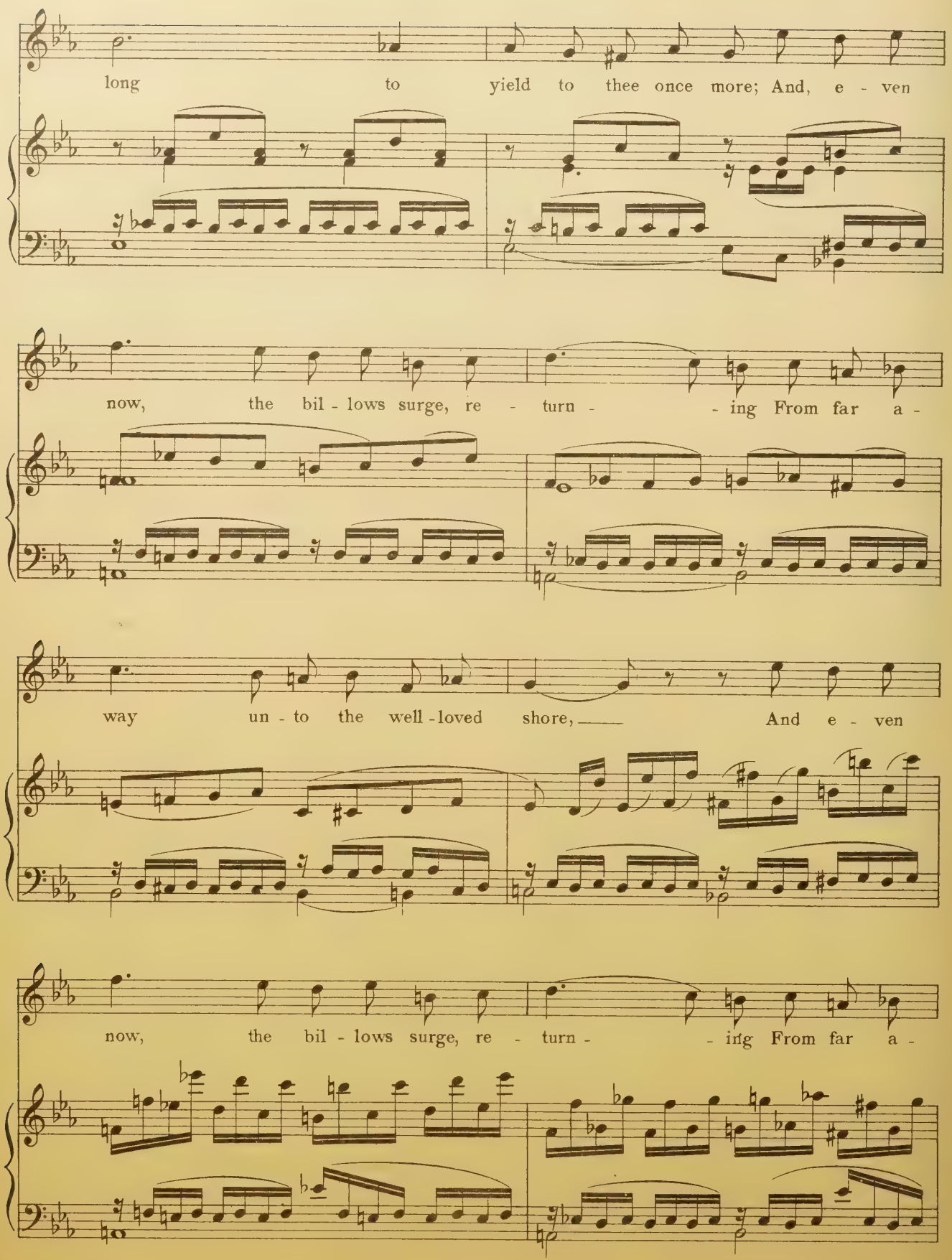
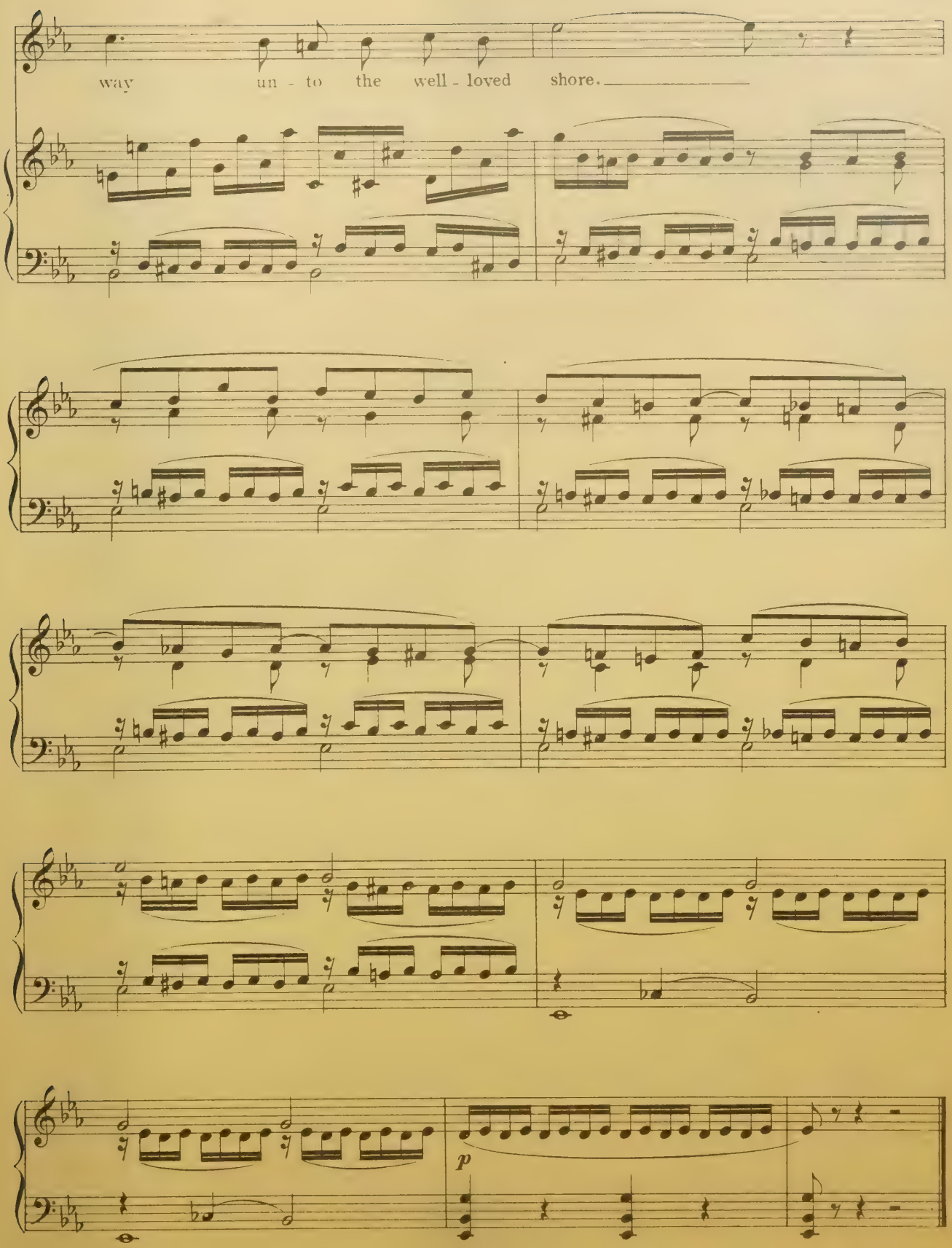

sea with-draws, yet on the mor - - row Seeks out the
land, as tho' with love in - creased.
p
I, e - ven
now, for those first rap - tures yearn - - ing, My free - dom


long to yield to thee once more; And, e - ven
now, the bil - lows surge, re - turn - - ing From far a -
way un - to the well - loved shore, And e - ven
now, the bil - lows surge, re - turn - - ing From far a -

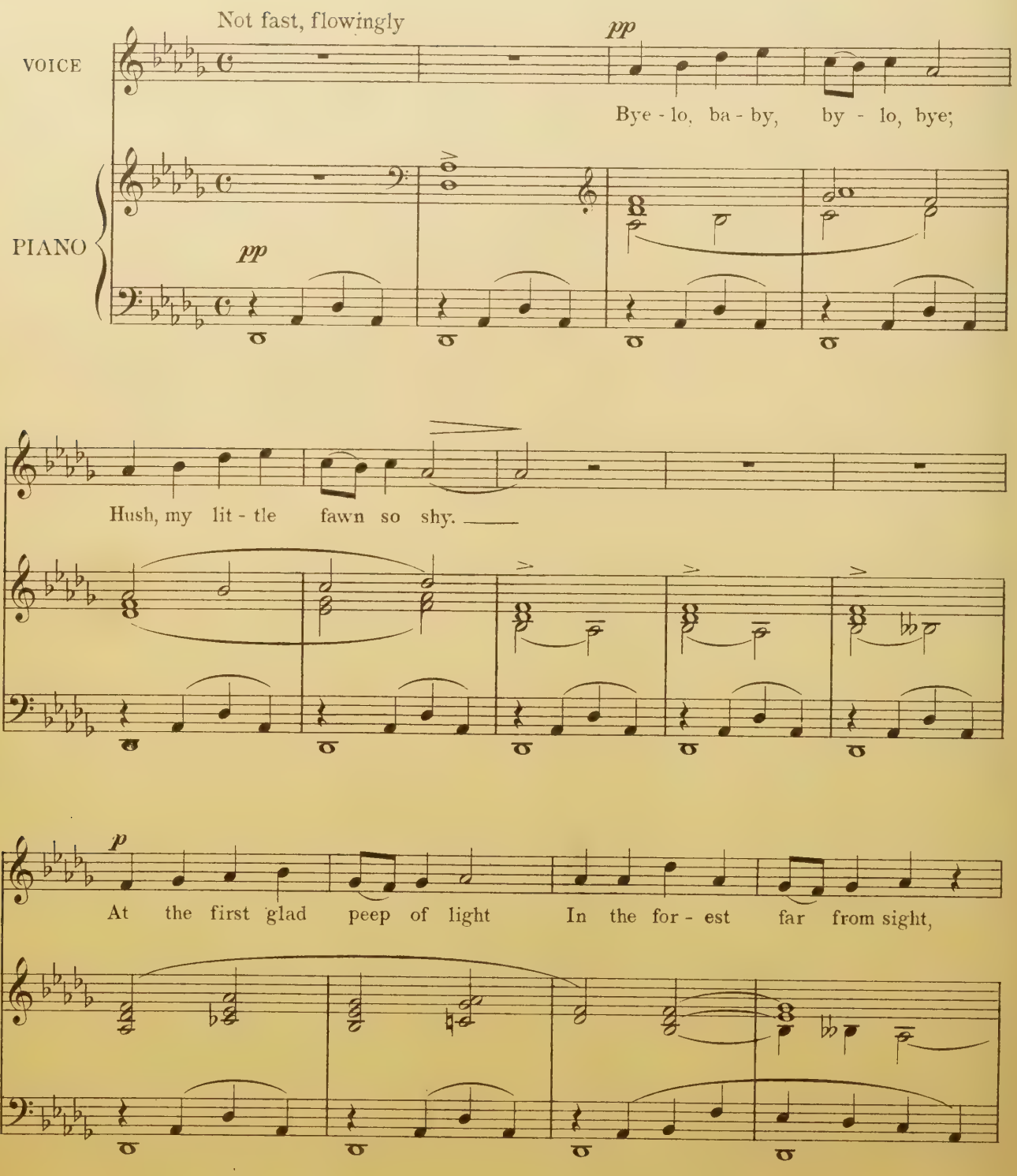

way un - to the well - loved shore.
p

CRADLE SONG

From the opera "Pskovityanka"

Translated from the
Russian of L. MEI
by Robert H. Hamilton

NIKOLAS RIMSKY-KORSAKOFF, Op.2, №3
(1844-1908)


Not fast, flowingly
VOICE
PIANO
pp
Bye - lo, ba - by, by - lo, bye;
Hush, my lit - tle fawn so shy.
p
At the first glad peep of light In the for - est far from sight,

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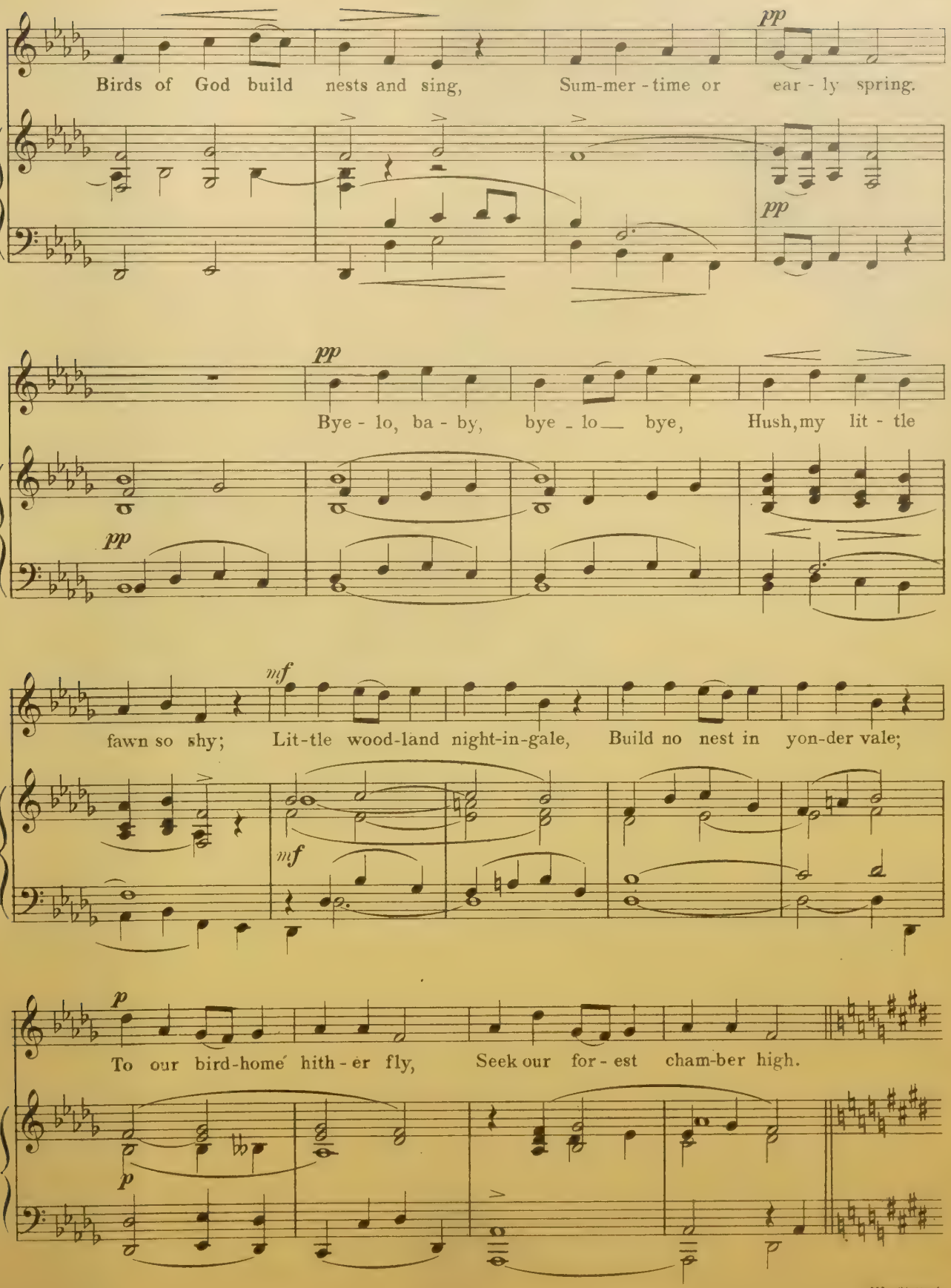
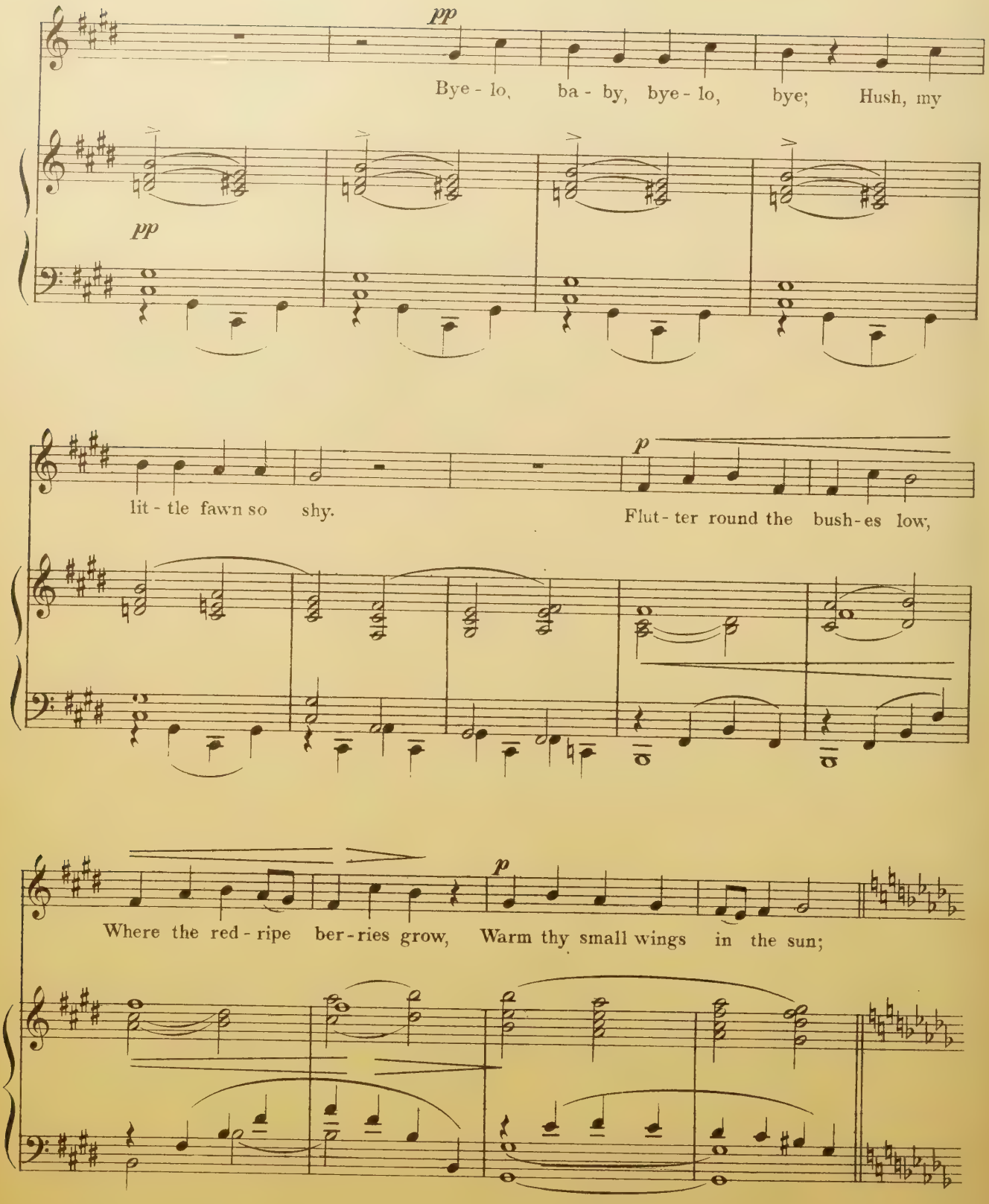
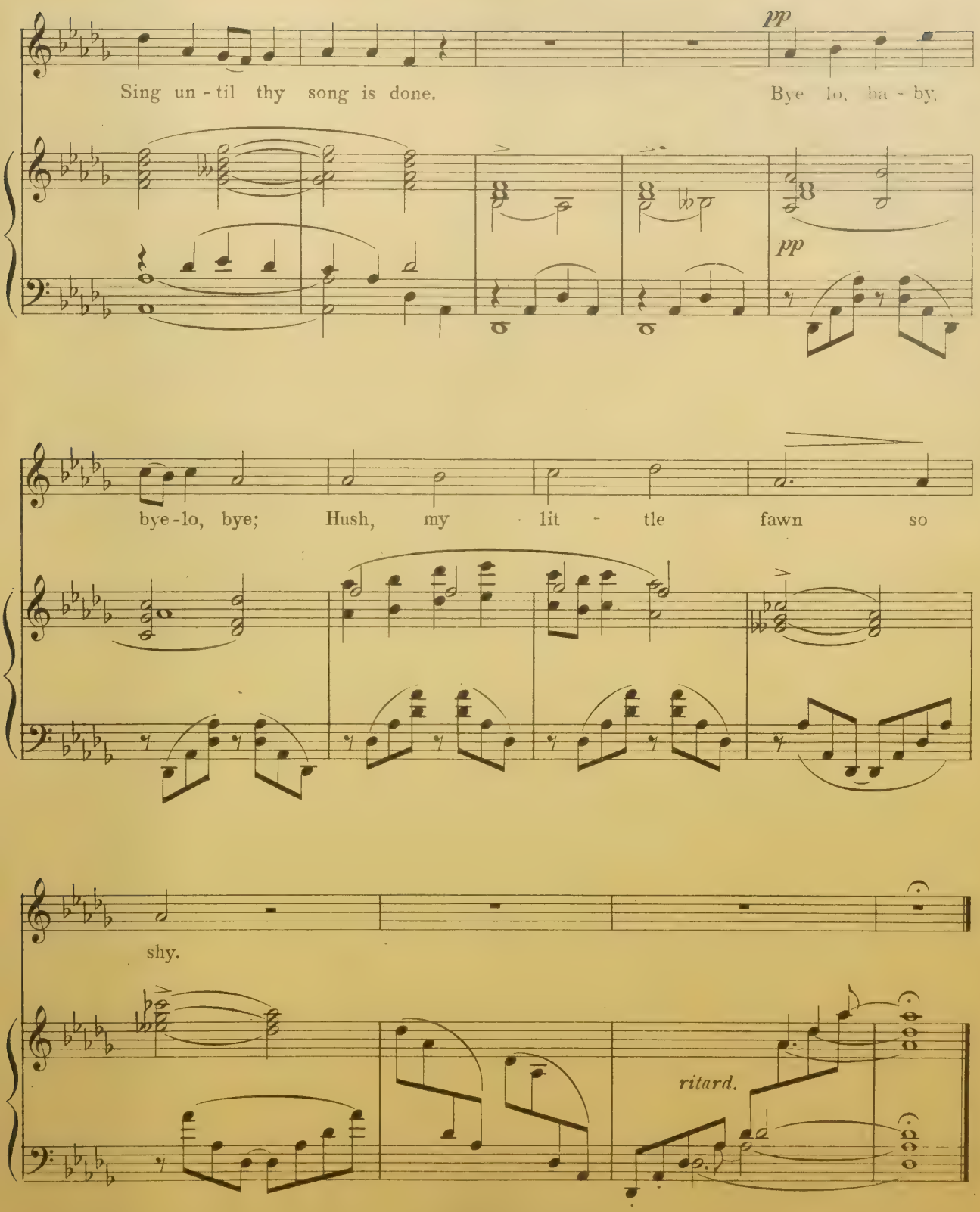

pp
Birds of God build nests and sing, Sum-mer-time or ear-ly spring.
pp
pp
Bye-lo, ba-by, bye-lo— bye, Hush, my lit-tle
pp
mf
fawn so shy; Lit-tle wood-land night-in-gale, Build no nest in yon-der vale;
mf
p
To our bird-home hith-er fly, Seek our for-est cham-ber high.
p


pp
Bye - lo, ba - by, bye - lo, bye; Hush, my
pp
lit - tle fawn so shy.
p
Flut - ter round the bush - es low,
Where the red - ripe ber - ries grow,
p
Warm thy small wings in the sun;


pp
Sing un - til thy song is done.
Bye lo, ba - by,
pp
bye - lo, bye; Hush, my lit - tle fawn so
shy.
ritard.

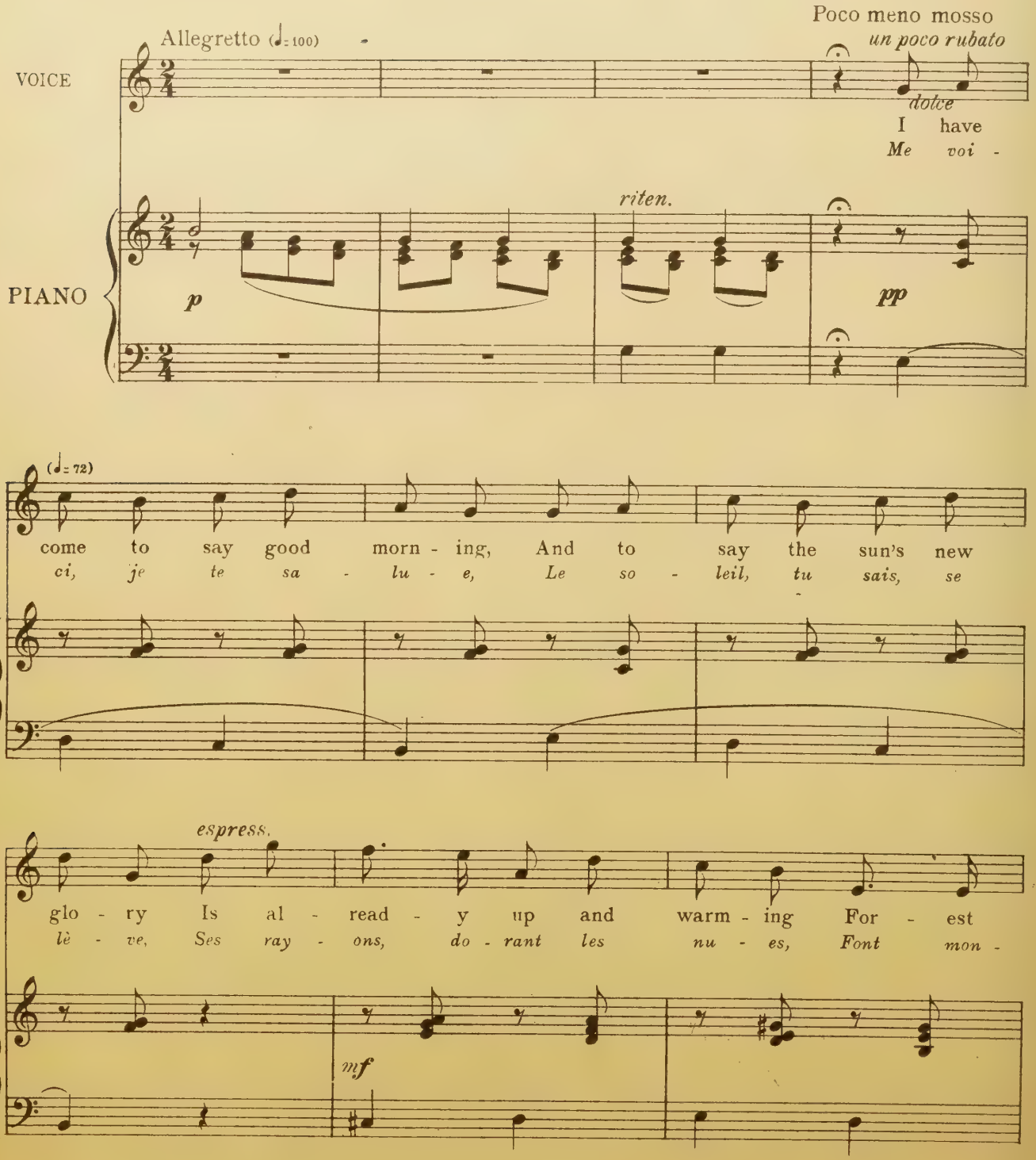
I HAVE COME TO SAY GOOD MORNING

(ME VOICI, JE TE SALUE)

(Original Key)

Translated from the Russian
of A. FET by George Harris, Jr.
French version by J. Sergennois

NIKOLAS RIMSKY-KORSAKOFF, Op. 42, №2
(1844 - 1908)


Allegretto (♩= 100)
Poco meno mosso
un poco rubato
VOICE
dolce
I have
Me voi -
riten.
PIANO
p
pp
(♩= 72)
come to say good morn - ing, And to say the sun's new
ci, je te sa - lu - e, Le so - leil, tu sais, se
espress.
glo - ry Is al - read - y up and warm - ing For - est
lè - ve, Ses ray - ons, do - rant les nu - es, Font mon -
mf

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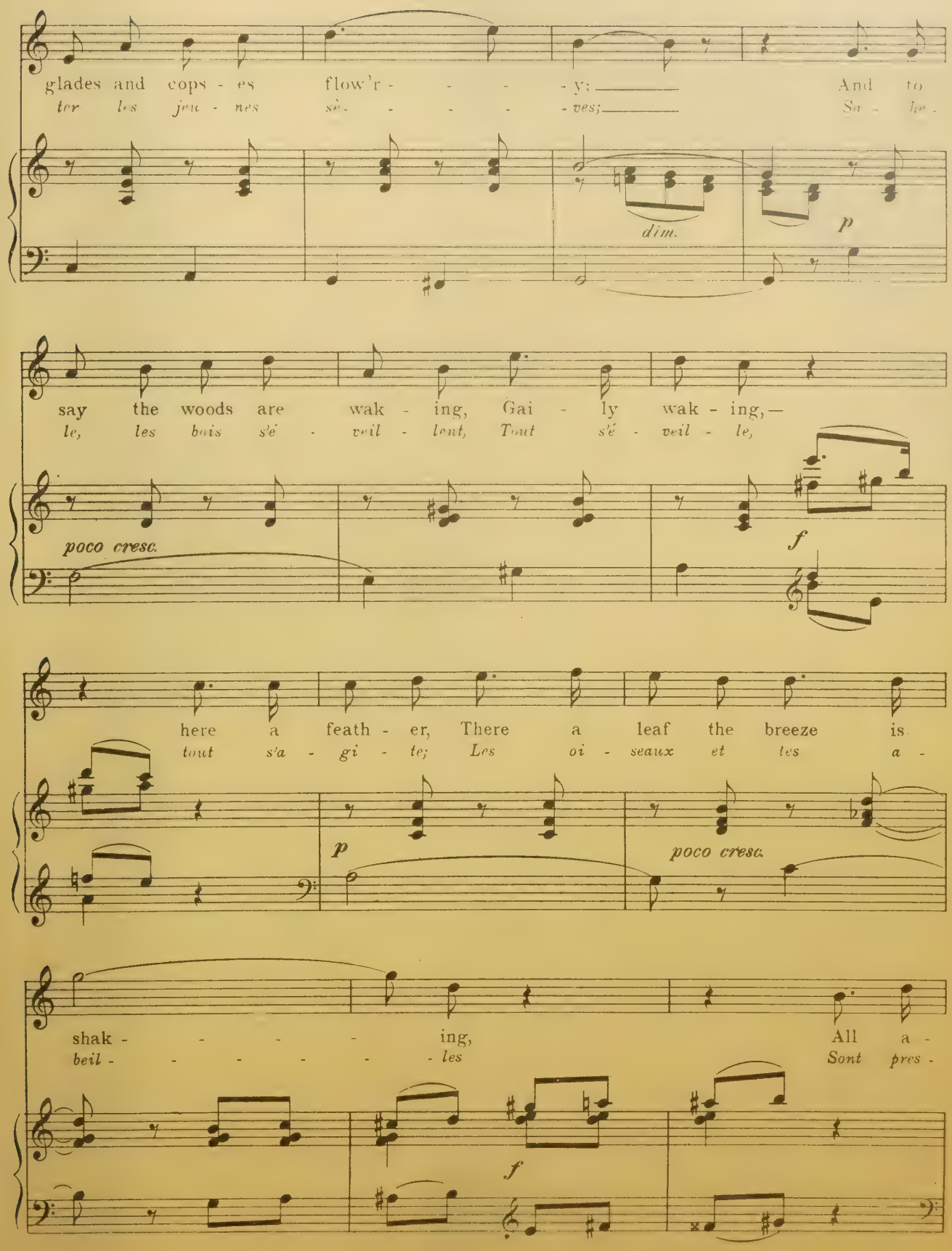
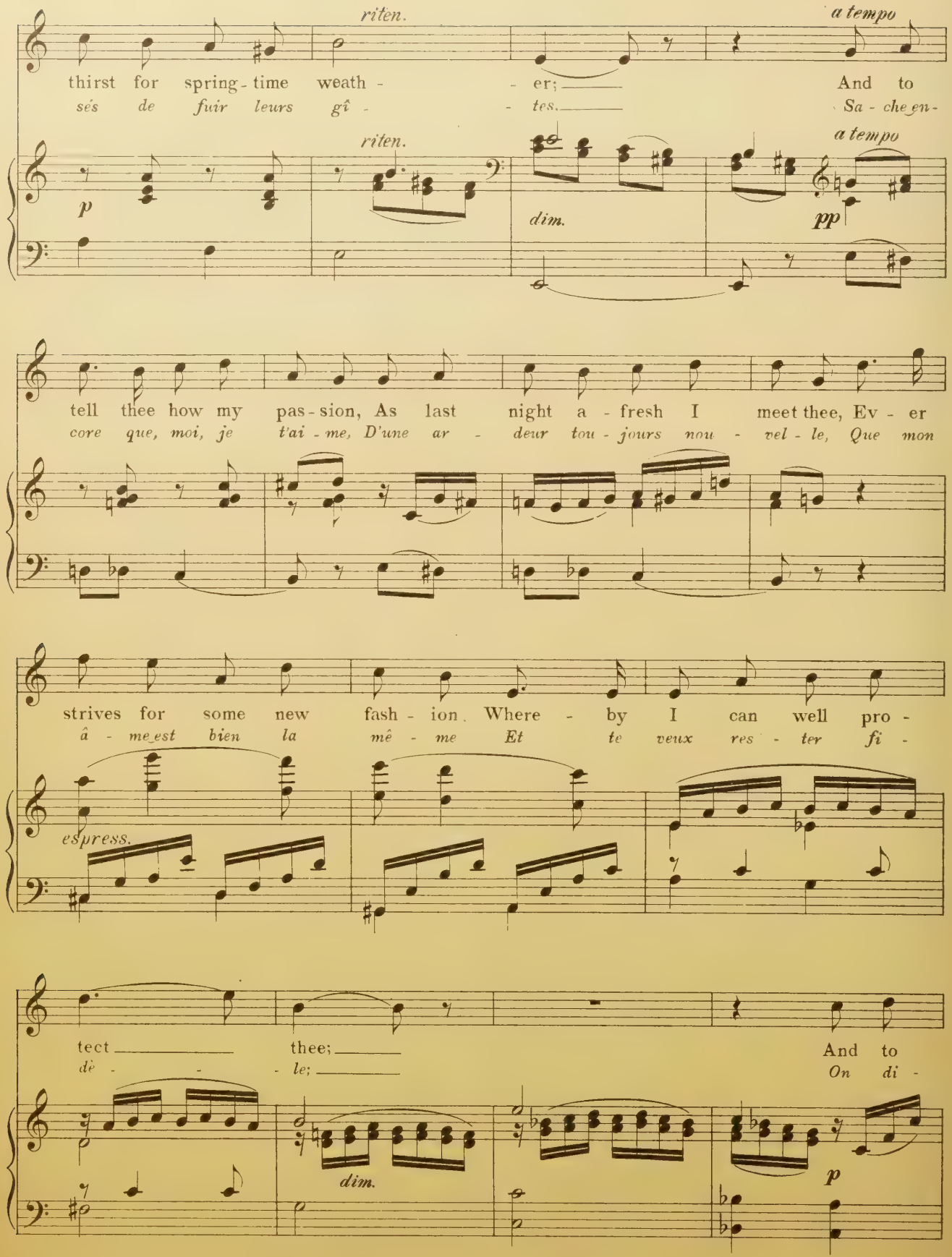
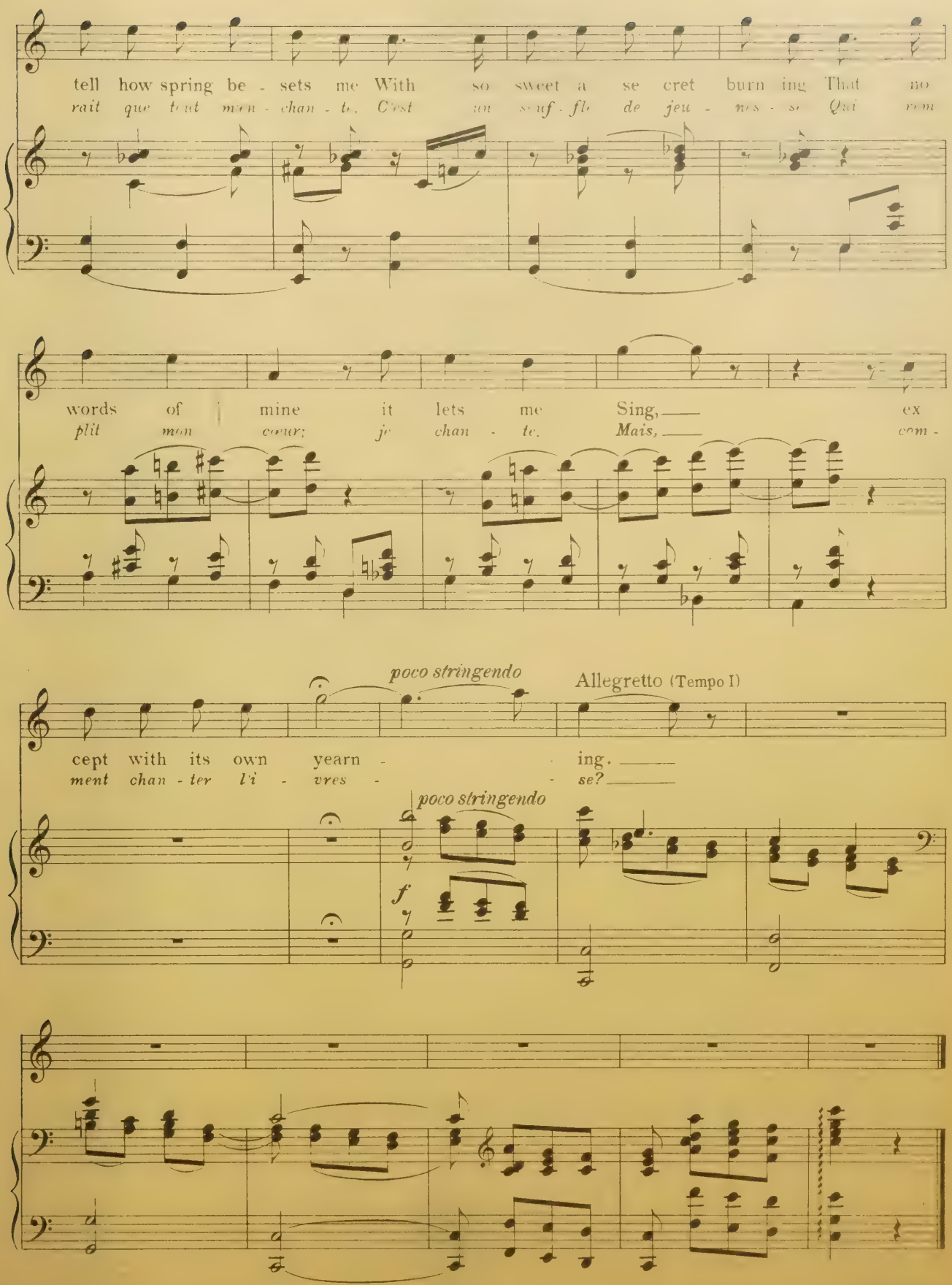

glades and cops - es flow'r - - - - y; And to
ter les jeu - nes sè - - - - - ves; Sa - lue -
dim.
p
say the woods are wak - ing, Gai - ly wak - ing,—
le, les bois s'é - veil - lent, Tout s'é - veil - le,
poco cresc.
f
here a feath - er, There a leaf the breeze is
tout s'a - gi - te; Les oi - seaux et les a -
p
poco cresc.
shak - - - - ing, All a -
beil - - - - - les Sont pres -
f


riten.
a tempo
thirst for spring-time weath - er;
And to
sés de fuir leurs gî - tes.
Sa - che en -
riten.
a tempo
p
dim.
pp
tell thee how my pas-sion, As last night a-fresh I meet thee, Ev - er
core que, moi, je t'ai - me, D'une ar - deur tou - jours nou - vel - le, Que mon
strives for some new fash - ion, Where - by I can well pro -
â - me est bien la mê - me Et te veux res - ter fi -
espress.
tect thee;
And to
dè - le;
On di -
dim.
p

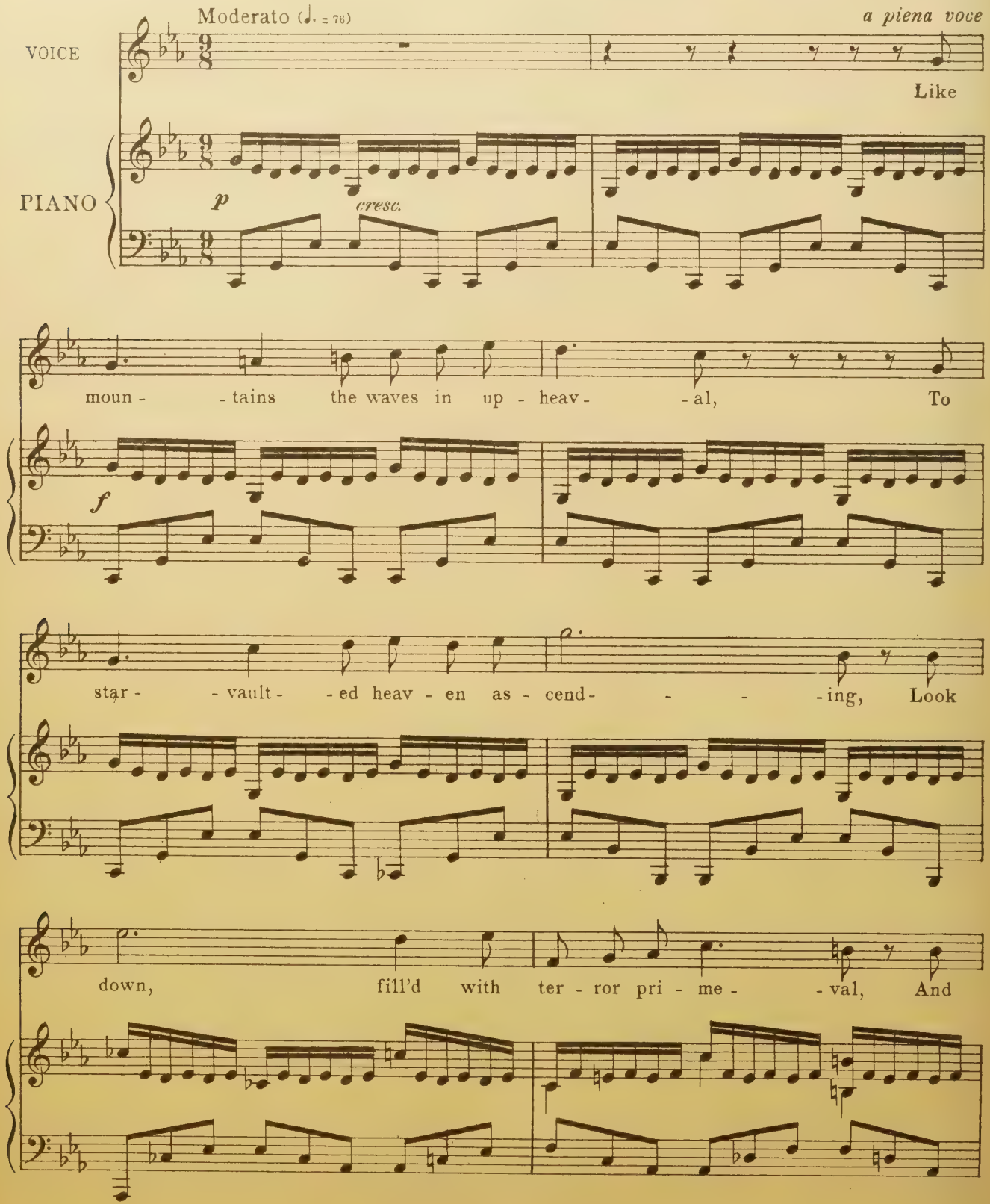

tell how spring be - sets me With so sweet a se cret burn ing That no
rait que tout mon - chan - te, C'est un souf - fle de jeu - nes - se Qui rem
words of mine it lets me Sing, ex
plit mon cœur; je chan - te. Mais, com -
poco stringendo
Allegretto (Tempo I)
cept with its own yearn - ing.
ment chan - ter l'i - vres - se?
poco stringendo
f

To Félix Blumenfeld

LIKE MOUNTAINS THE WAVES

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op. 46, No 5
(1844-1908)


Moderato (♩. = 76)
a piena voce
VOICE
PIANO
Like
p
cresc.
moun - - tains the waves in up - heav - - al, To
f
star - - vault - - ed heav - en as - cend - - - - - ing, Look
down, fill'd with ter - ror pri - me - - val, And

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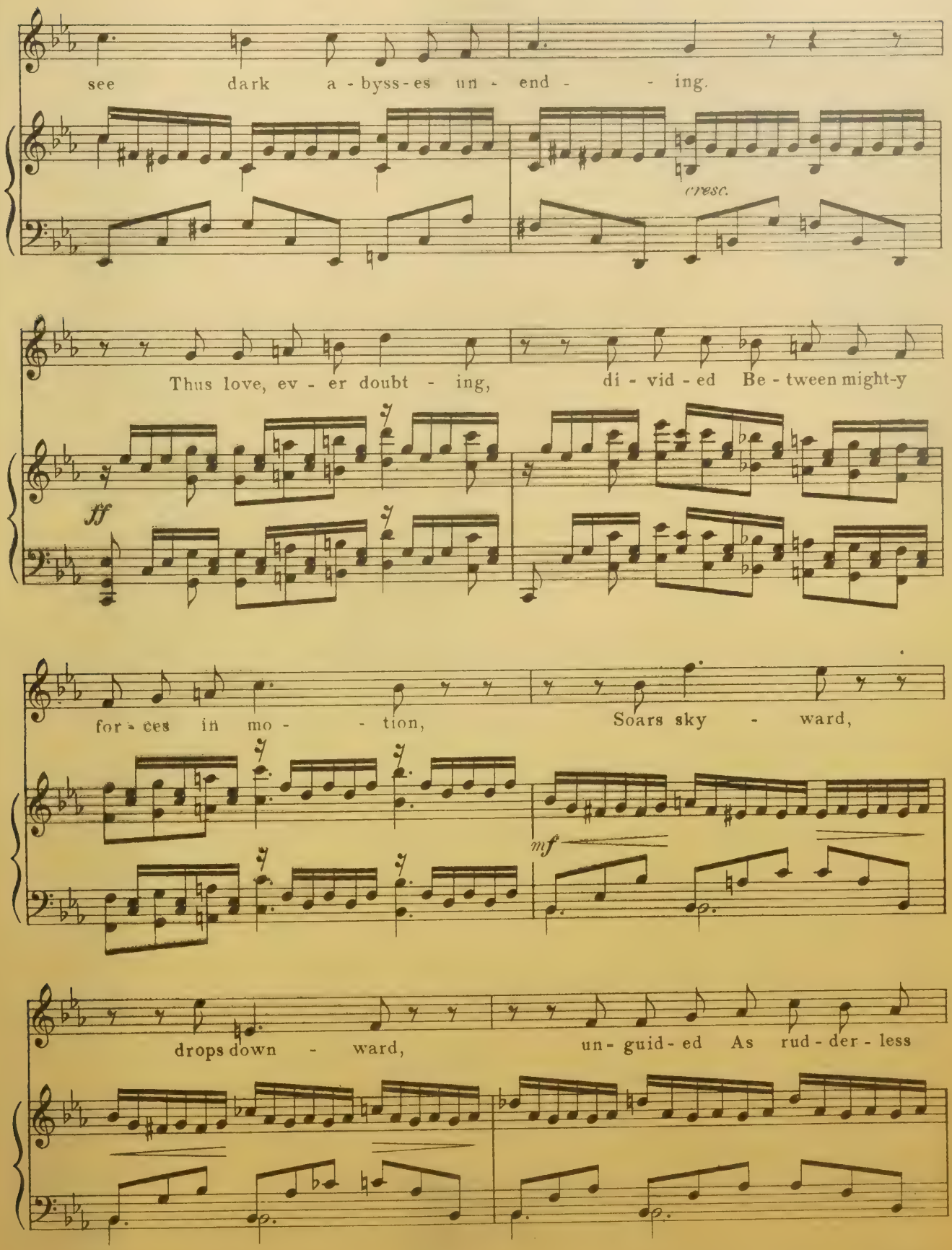
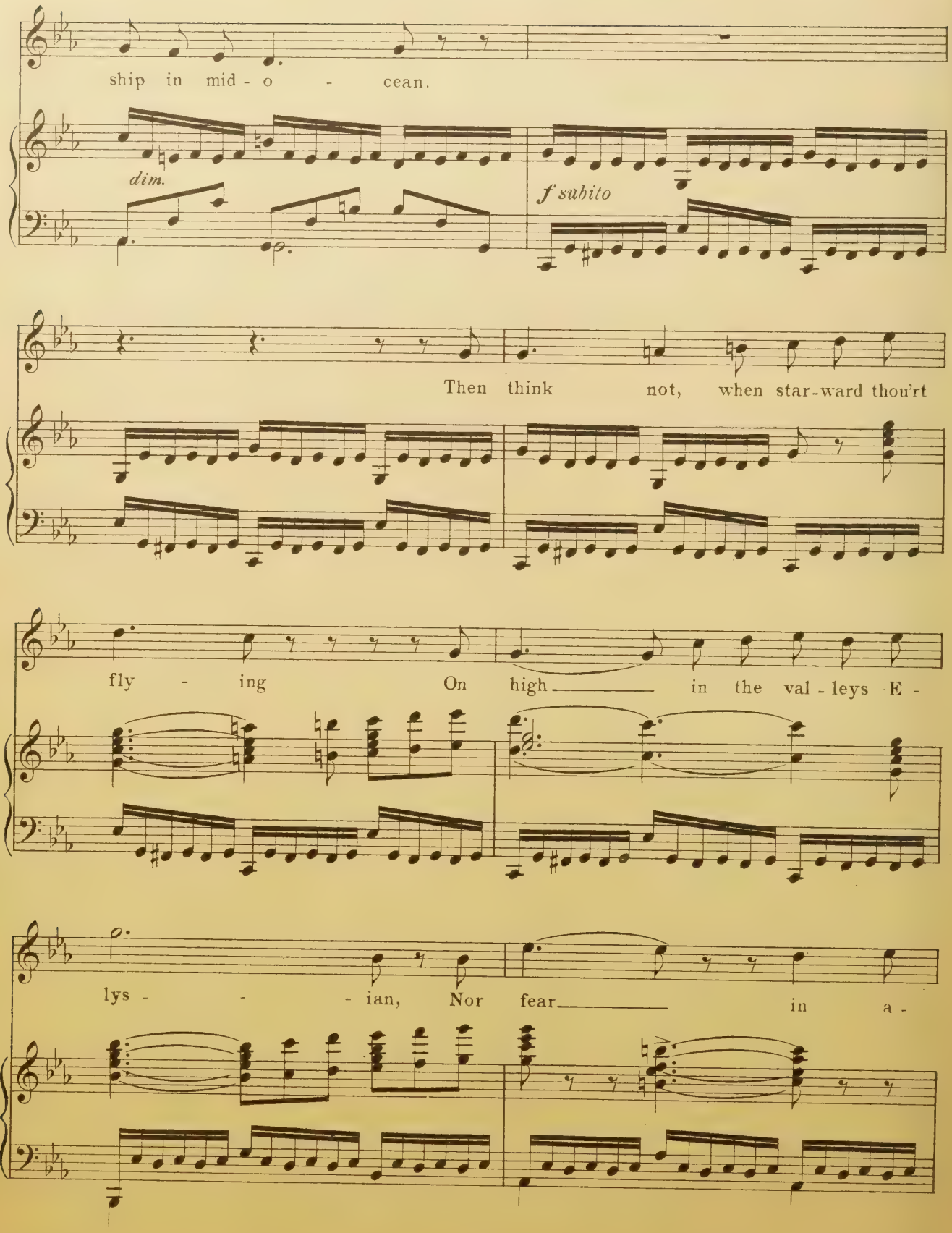
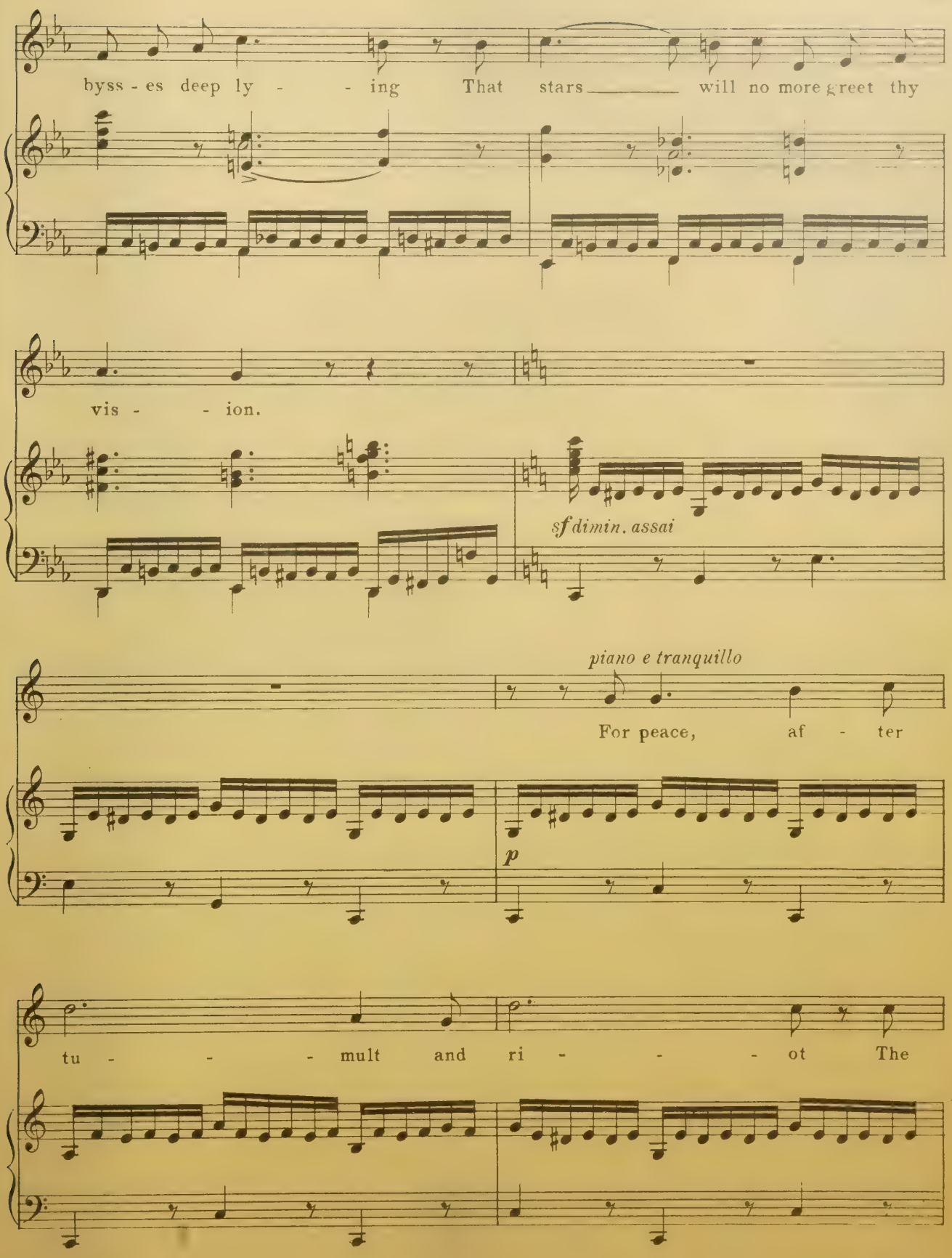
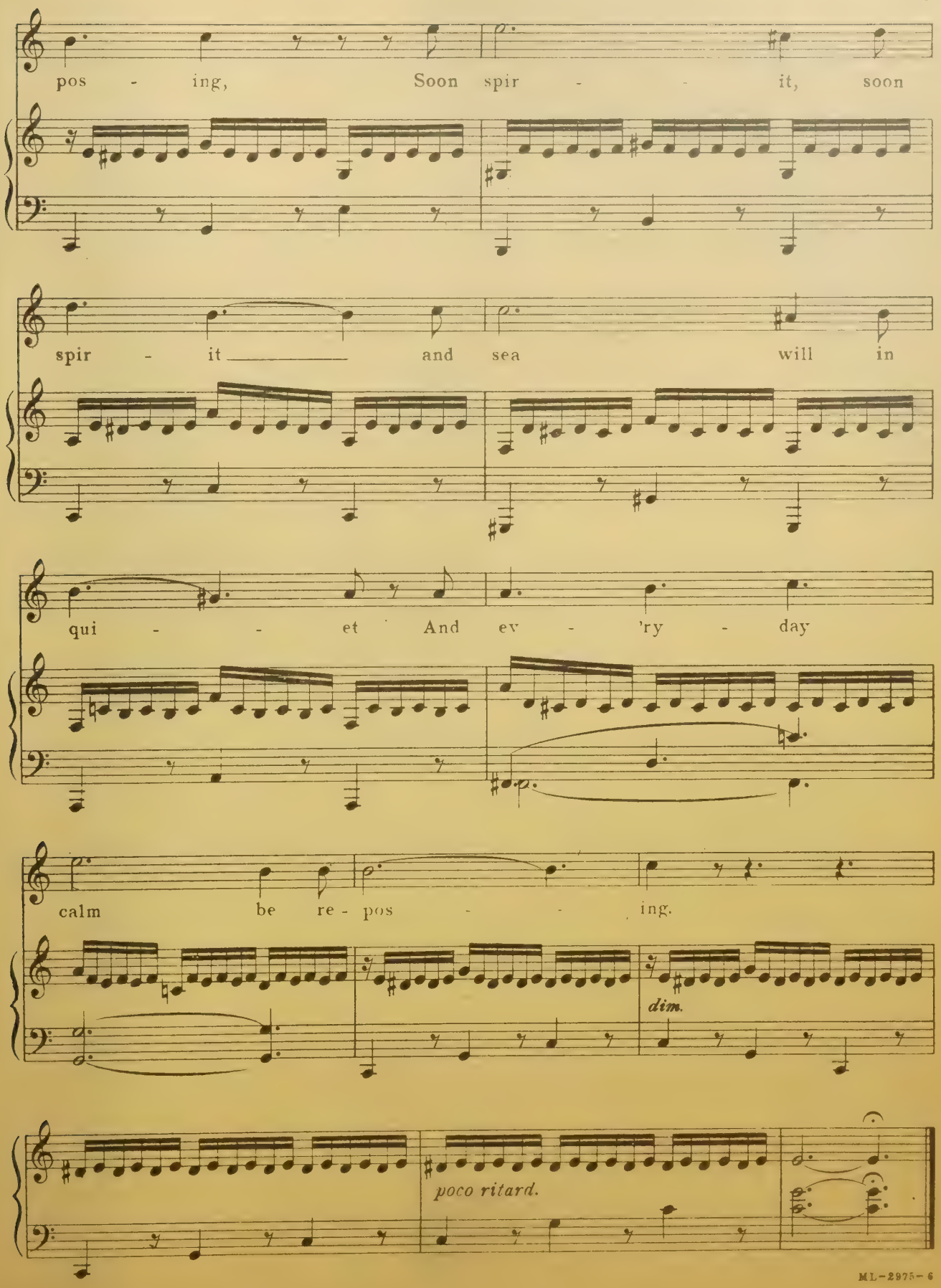

see dark a - byss - es un - end - - ing.
cresc.
Thus love, ev - er doubt - ing, di - vid - ed Be - tween might-y
ff
for - ces in mo - - tion, Soars sky - ward,
mf
drops down - ward, un - guid - ed As rud - der - less


ship in mid - o - cean.
dim.
f subito
Then think not, when star-ward thou'rt
fly - ing On high in the val - leys E -
lys - - - ian, Nor fear in a -


byss - es deep ly - - ing That stars will no more greet thy
vis - - ion.
sf dimin. assai
piano e tranquillo
For peace, af - ter
p
tu - - - mult and ri - - - ot The

el - - - - e - ments bound - less com -
pos - - - ing, Soon spir - - it and
sea will in qui - - - et And
ev - - 'ry' - day calm be re -


pos - ing, Soon spir - - it, soon
spir - it and sea will in
qui - - et And ev - 'ry - day
calm be re - pos - - ing.
dim.
poco ritard.

SONG OF THE SHEPHERD LEHL

From the fairy opera "Snégourotchka"

Original Russian text by
A. OSTROVSKY
English version by Frederick H. Martens

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF
(1844-1908)

Allegretto giocoso (♩ - 108)

Lehl playing the shawm

PIANO

p

tr

p cresc.

Lehl Più lento, maestoso

Said the thun-der to the cloud pass-ing by, Rum-ble, grum-ble, see my

lunga

ff > pp < mf > pp

poco riten.

Tempo I

rain - drops fly, Spring-time rain that will glad___ the plain. Joy-ous

colla parte

pp

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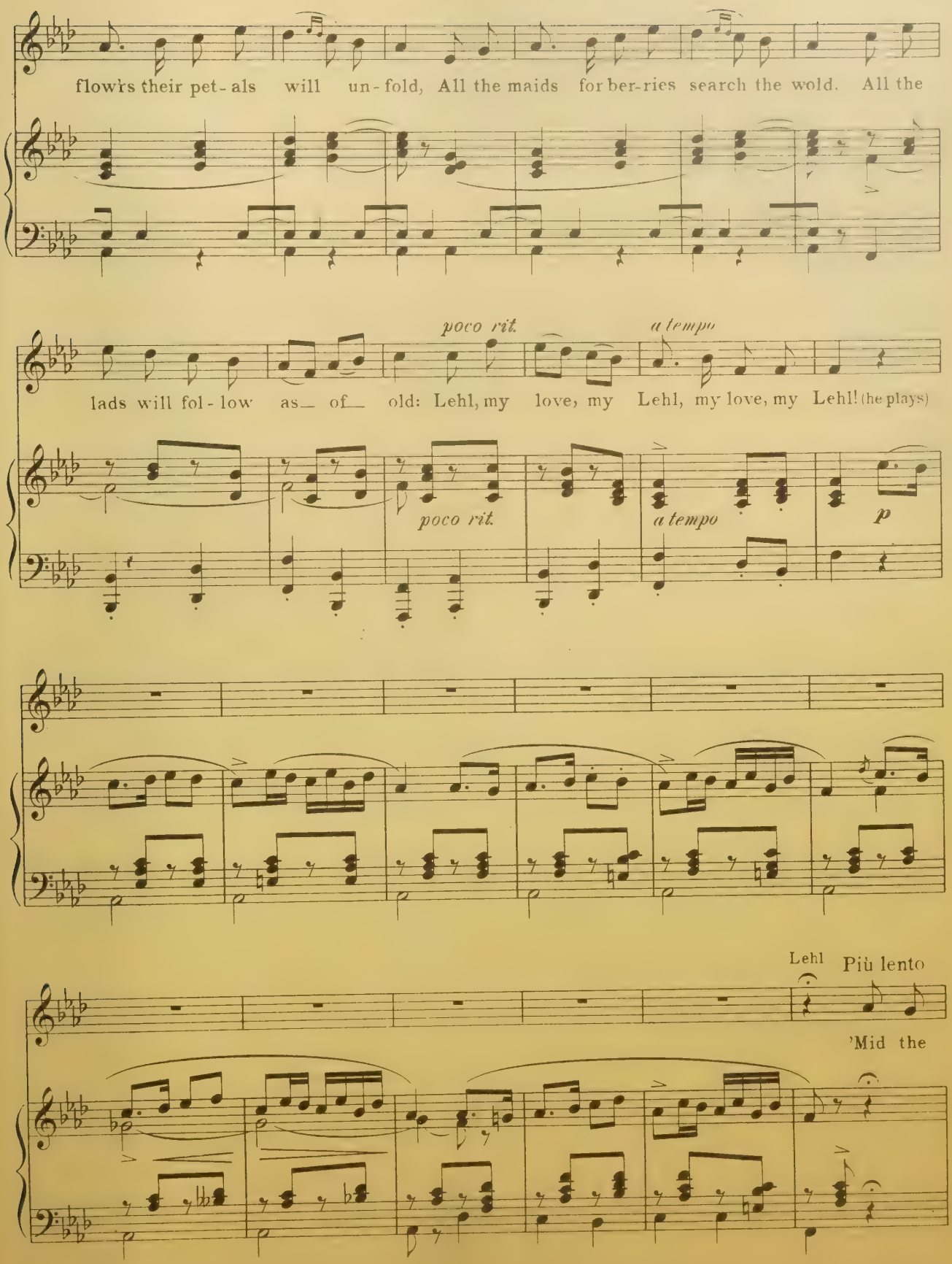
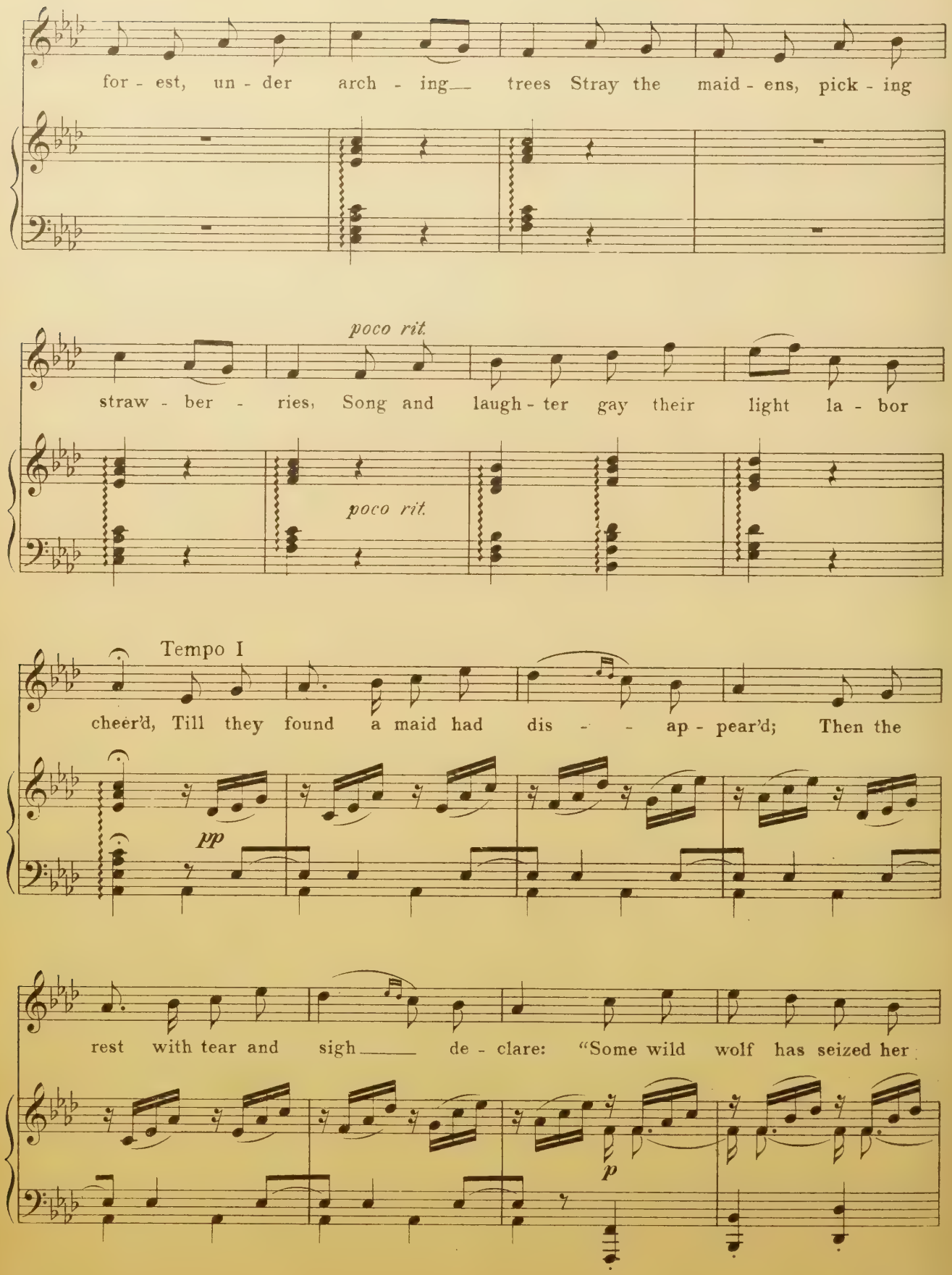
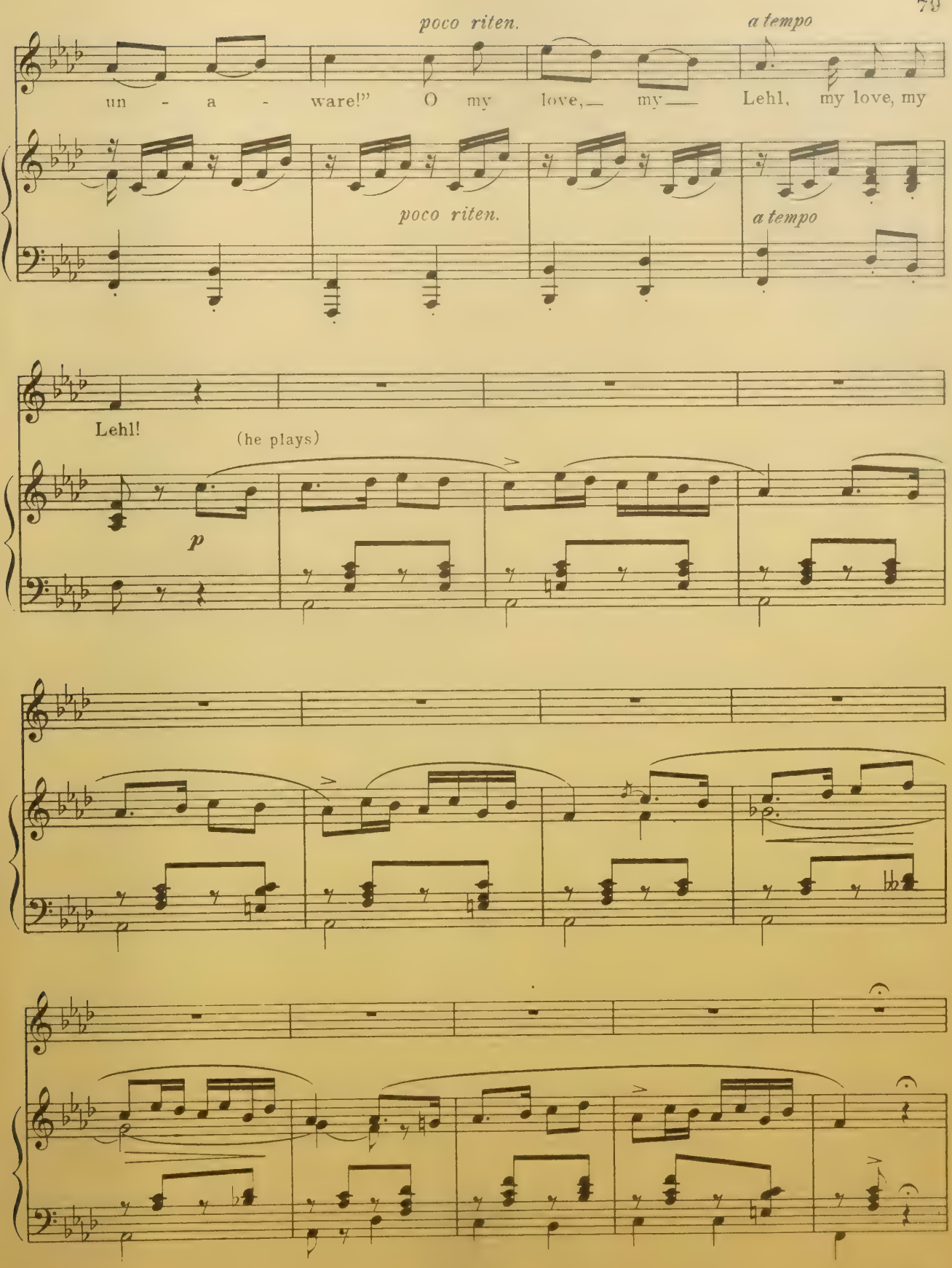
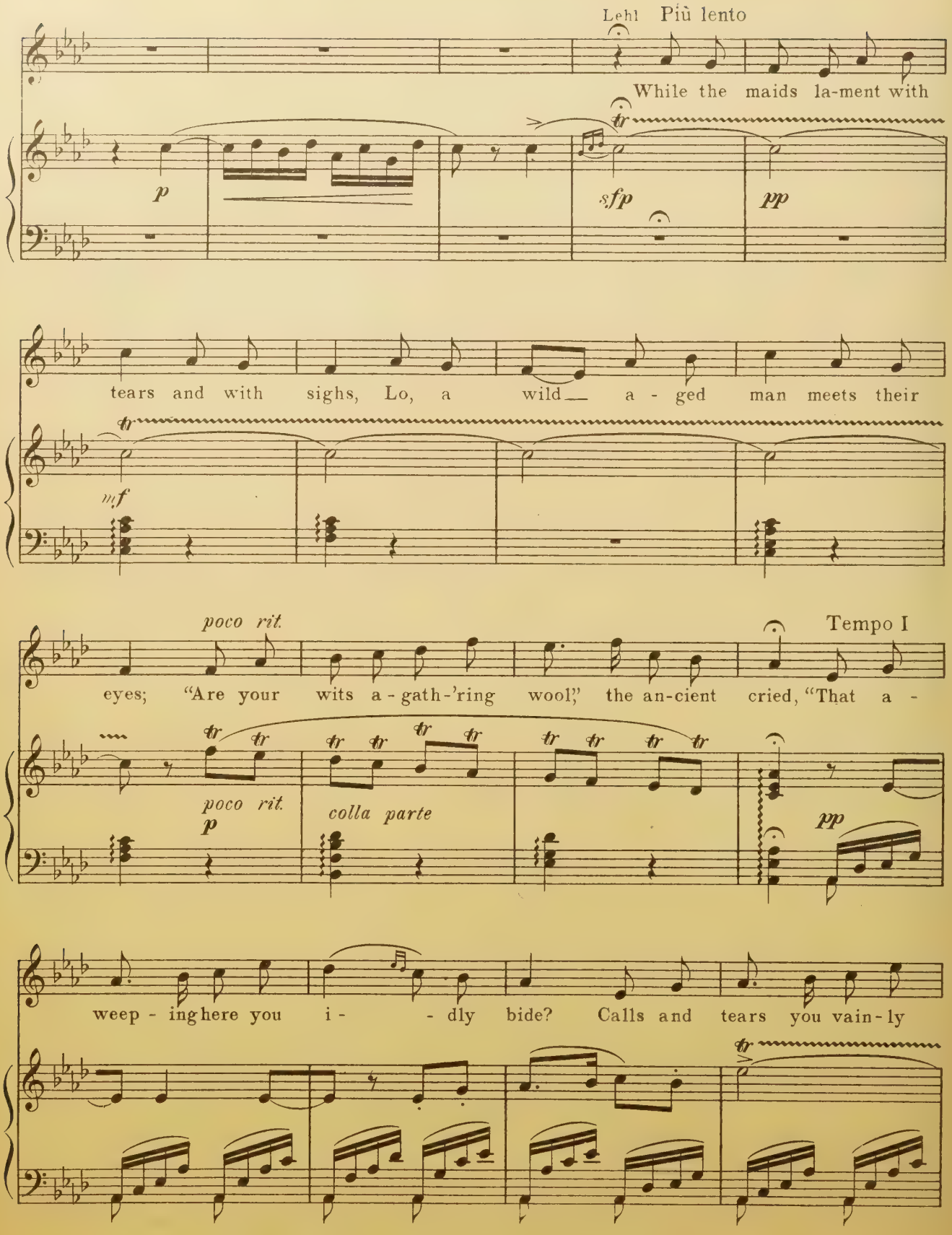
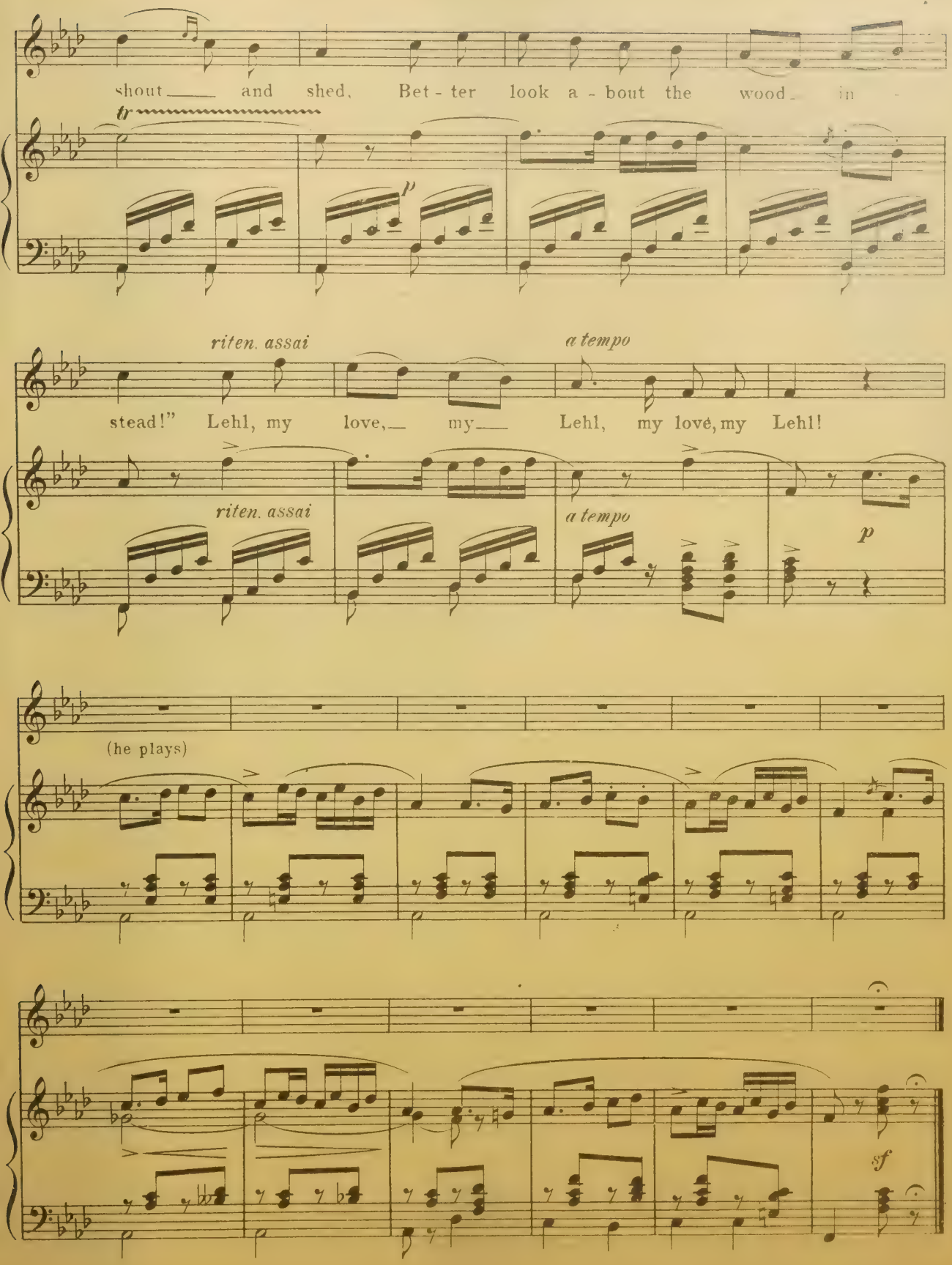

flow'rs their pet-als will un-fold, All the maids for ber-ries search the wold. All the
poco rit.
a tempo
lads will fol-low as_ of_ old: Lehl, my love, my Lehl, my love, my Lehl! (he plays)
poco rit.
a tempo
p
Lehl
Più lento
'Mid the


for - est, un - der arch - ing trees Stray the maid - ens, pick - ing
poco rit.
straw - ber - ries, Song and laugh - ter gay their light la - bor
poco rit.
Tempo I
cheer'd, Till they found a maid had dis - - ap - pear'd; Then the
pp
rest with tear and sigh de - clare: "Some wild wolf has seized her
p


poco riten.
a tempo
un - a - ware!" O my love,— my—
Lehl, my love, my
poco riten.
a tempo
Lehl!
(he plays)
p


Lehl Più lento
While the maids la-ment with
p
sfp
pp
tears and with sighs, Lo, a wild a - ged man meets their
mf
poco rit.
Tempo I
eyes; "Are your wits a - gath-'ring wool," the an-cient cried, "That a -
poco rit.
p
colla parte
pp
weep - ing here you i - - dly bide? Calls and tears you vain - ly


shout and shed. Bet - ter look a - bout the wood in -
tr
p
riten. assai
a tempo
stead!" Lehl, my love, my Lehl, my love, my Lehl!
riten. assai
a tempo
p
(he plays)
sf

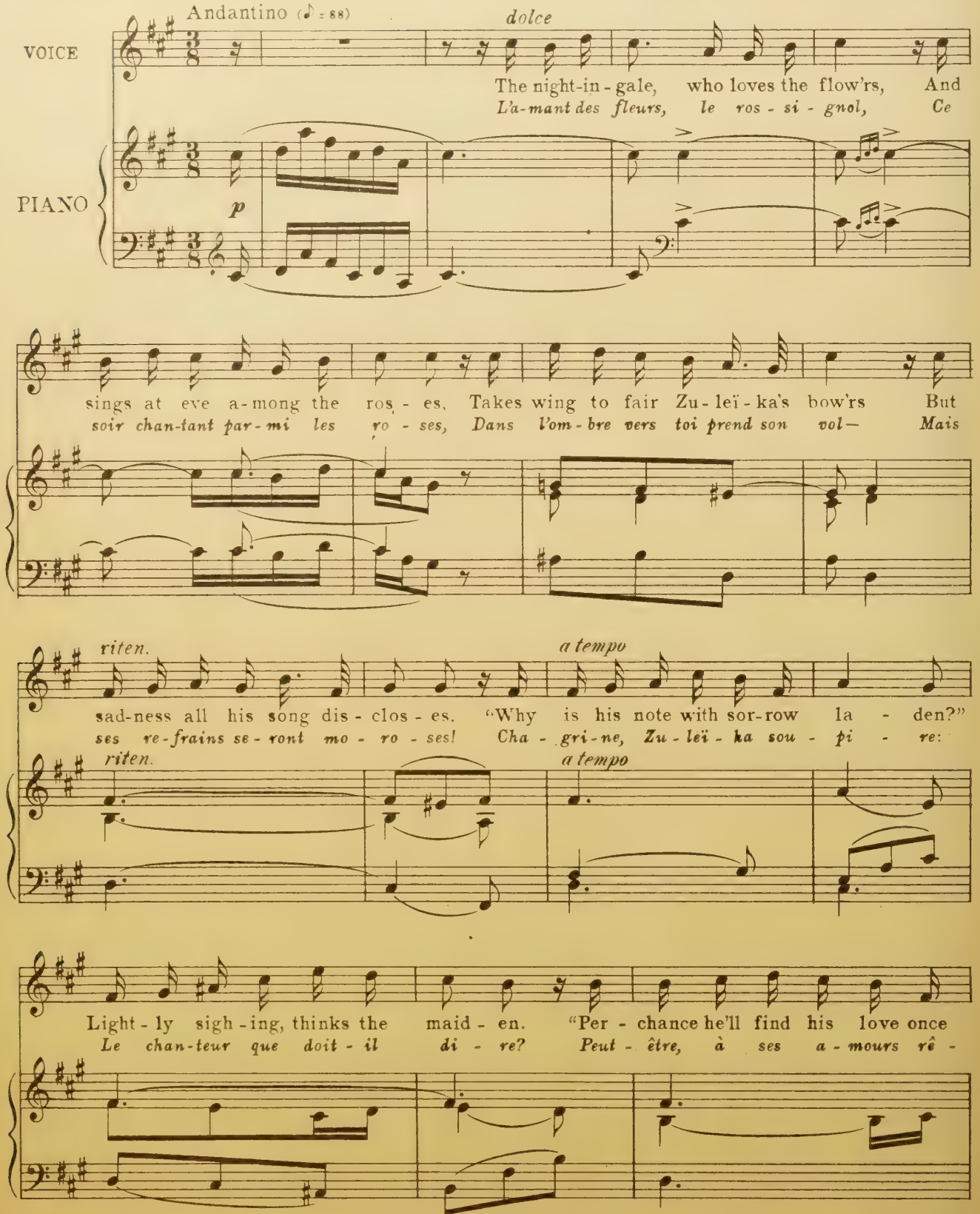
SONG OF ZULEÏKA

CHANSON DE ZULEÏKA)

Translated by Charles Fonteyn Manney
French version by Jules Ruelle

(Original Key)

NIKOLAS RIMSKY-KORSAKOFF, Op. 26, № 4
(1844-1908)


Andantino (♪ = 88)
dolce
VOICE
PIANO
p
The night-in-gale, who loves the flow'rs, And
L'a-mant des fleurs, le ros-si-gnol, Ce
sings at eve a-mong the ros-es, Takes wing to fair Zu-leï-ka's bow'rs But
soir chan-tant par-mi les ro-ses, Dans l'om-bre vers toi prend son vol— Mais
riten.
a tempo
sad-ness all his song dis-clos-es. "Why is his note with sor-row la-den?"
ses re-frains se-ront mo-ro-ses! Cha-gri-ne, Zu-leï-ka sou-pi-re:
riten.
a tempo
Light-ly sigh-ing, thinks the maid-en. "Per-chance he'll find his love once
Le chan-teur que doit-il di-re? Peut-être, à ses a-mours rê-

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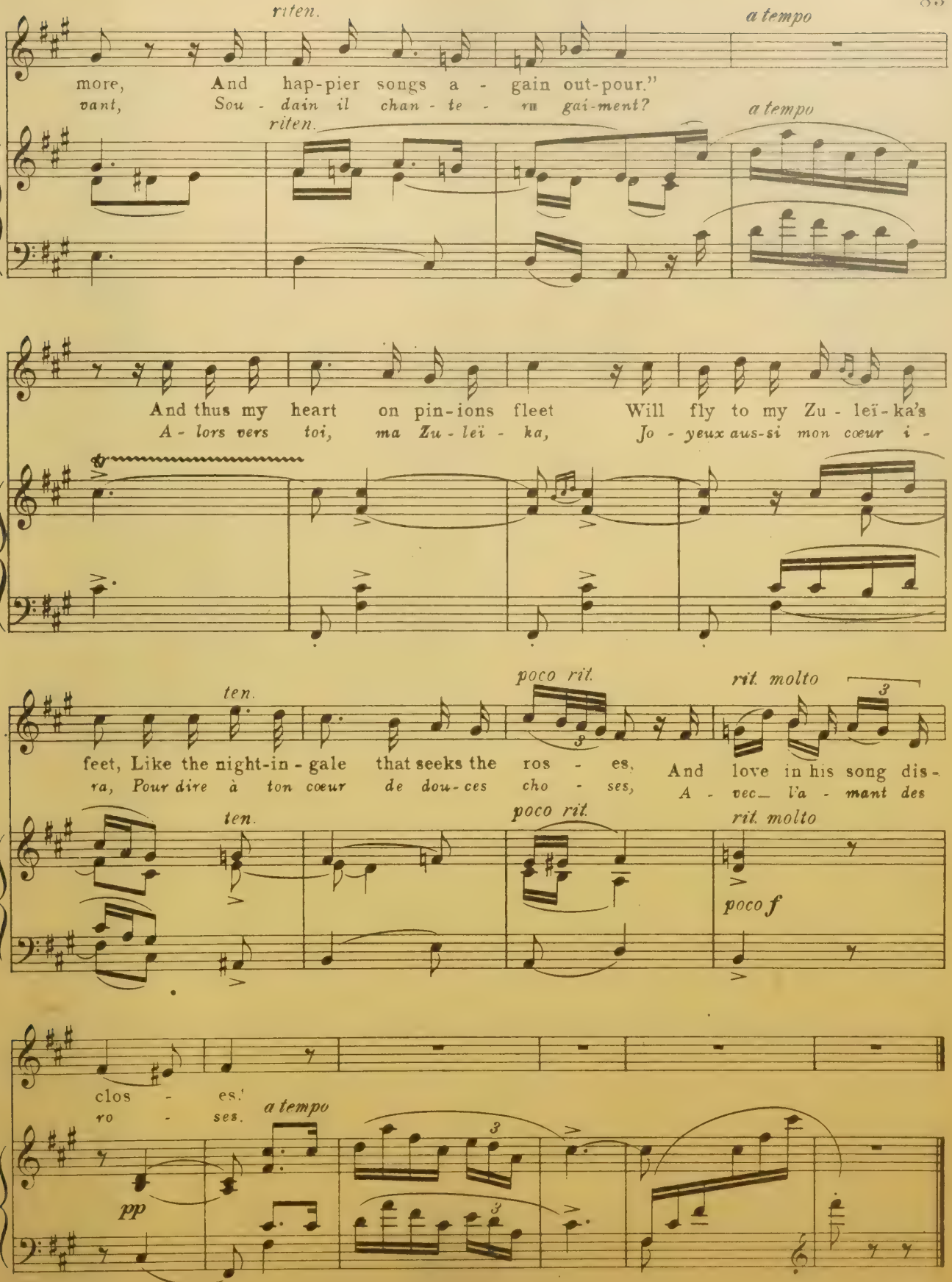

riten.
a tempo
more, And hap-pier songs a - gain out-pour."
vant, Sou - dain il chan - te - ra gai-ment?
riten.
a tempo
And thus my heart on pin-ions fleet Will fly to my Zu - leï-ka's
A - lors vers toi, ma Zu - leï - ka, Jo - yeux aus-si mon cœur i -
ten.
poco rit.
rit. molto
feet, Like the night-in - gale that seeks the ros - es, And love in his song dis-
ra, Pour dire à ton cœur de dou-ces cho - ses, A - vec_ l'a - mant des
ten.
poco rit.
rit. molto
poco f
clos - es!'
ro - ses.
a tempo
pp

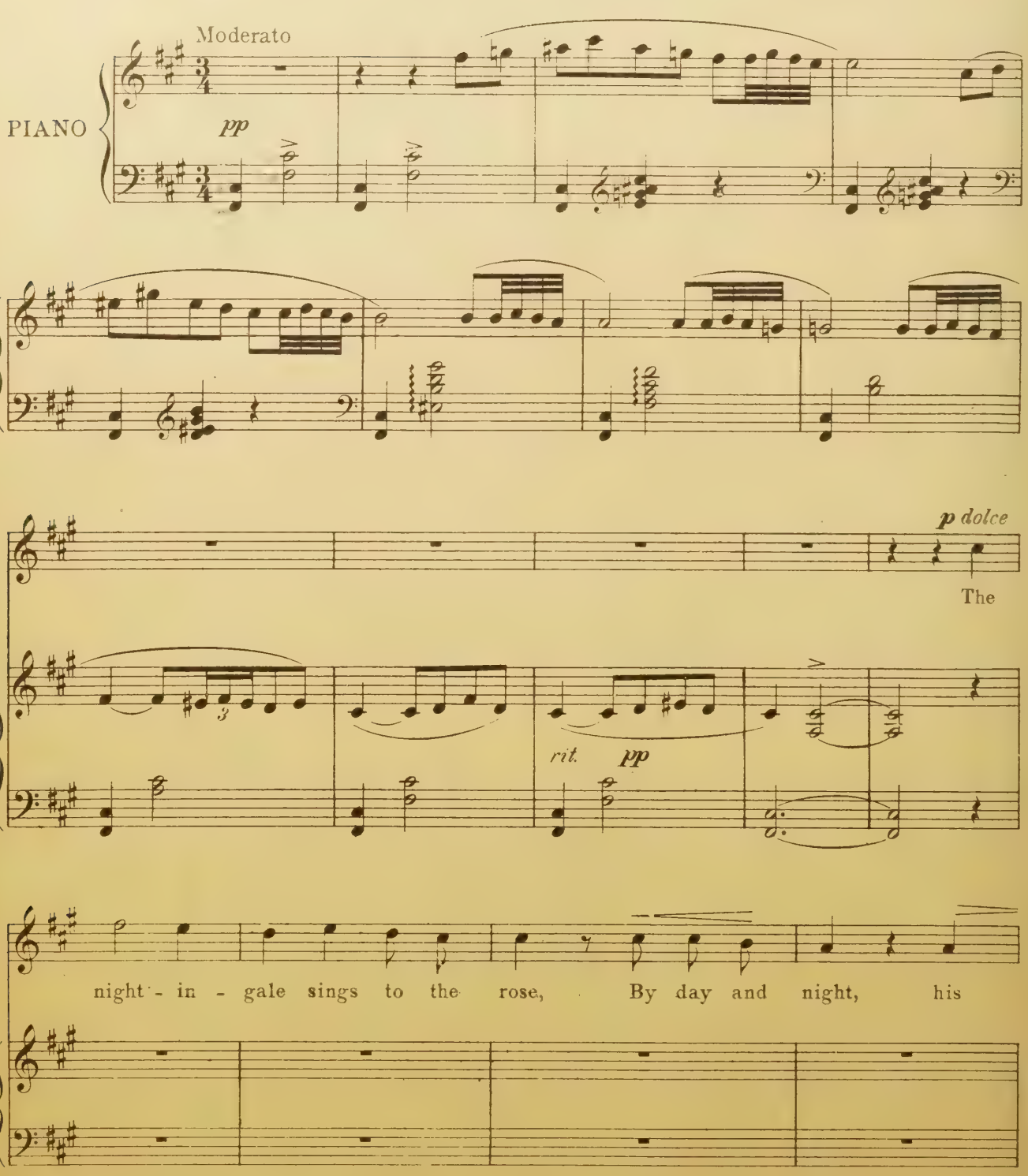
THE NIGHTINGALE AND THE ROSE

ORIENTAL ROMANCE

Original Key

Translated from the Russian
of KOLTZOFF
by Deems Taylor

NIKOLAS RIMSKY-KORSAKOFF, Op. 2, № 2
(1844-1908)



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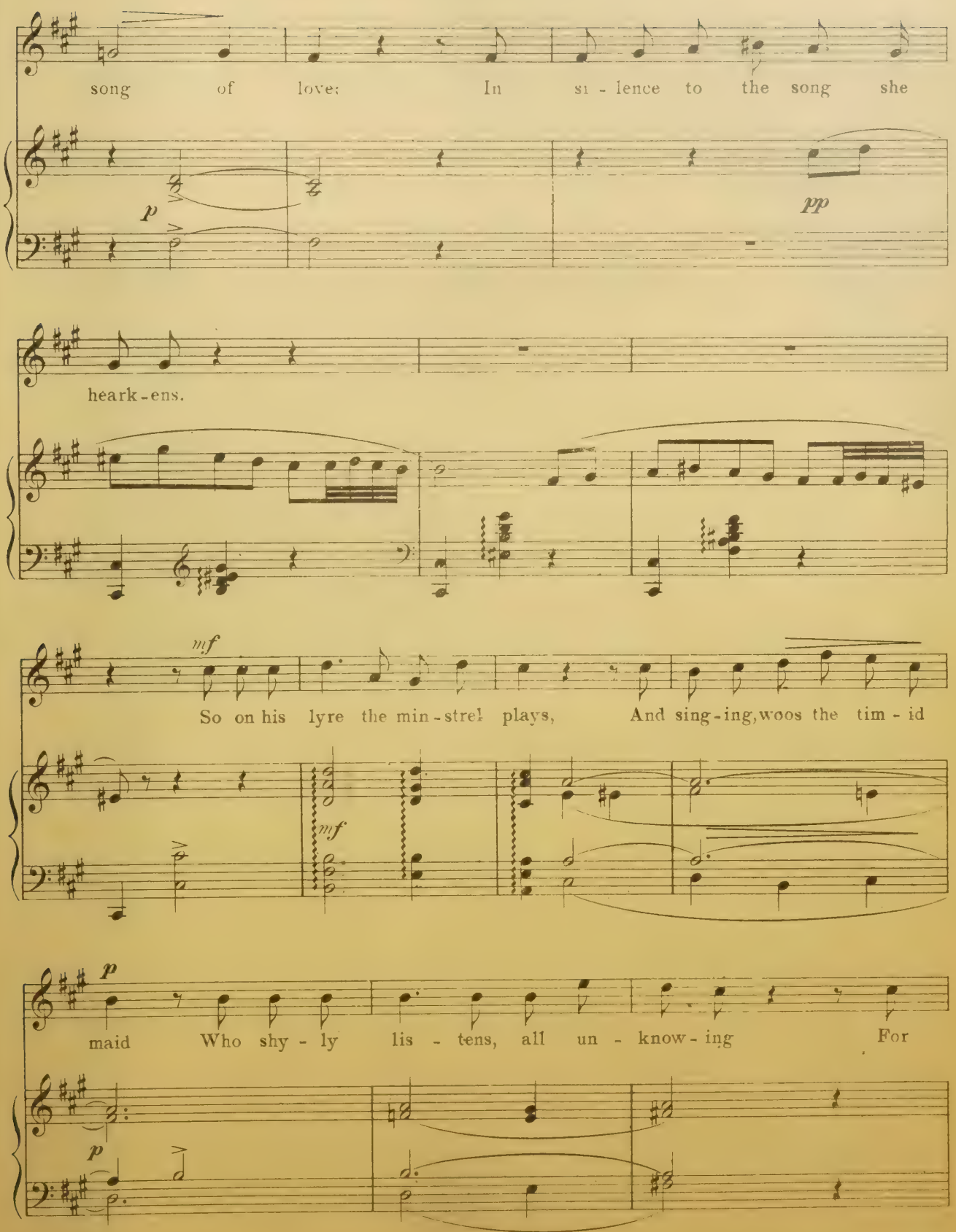
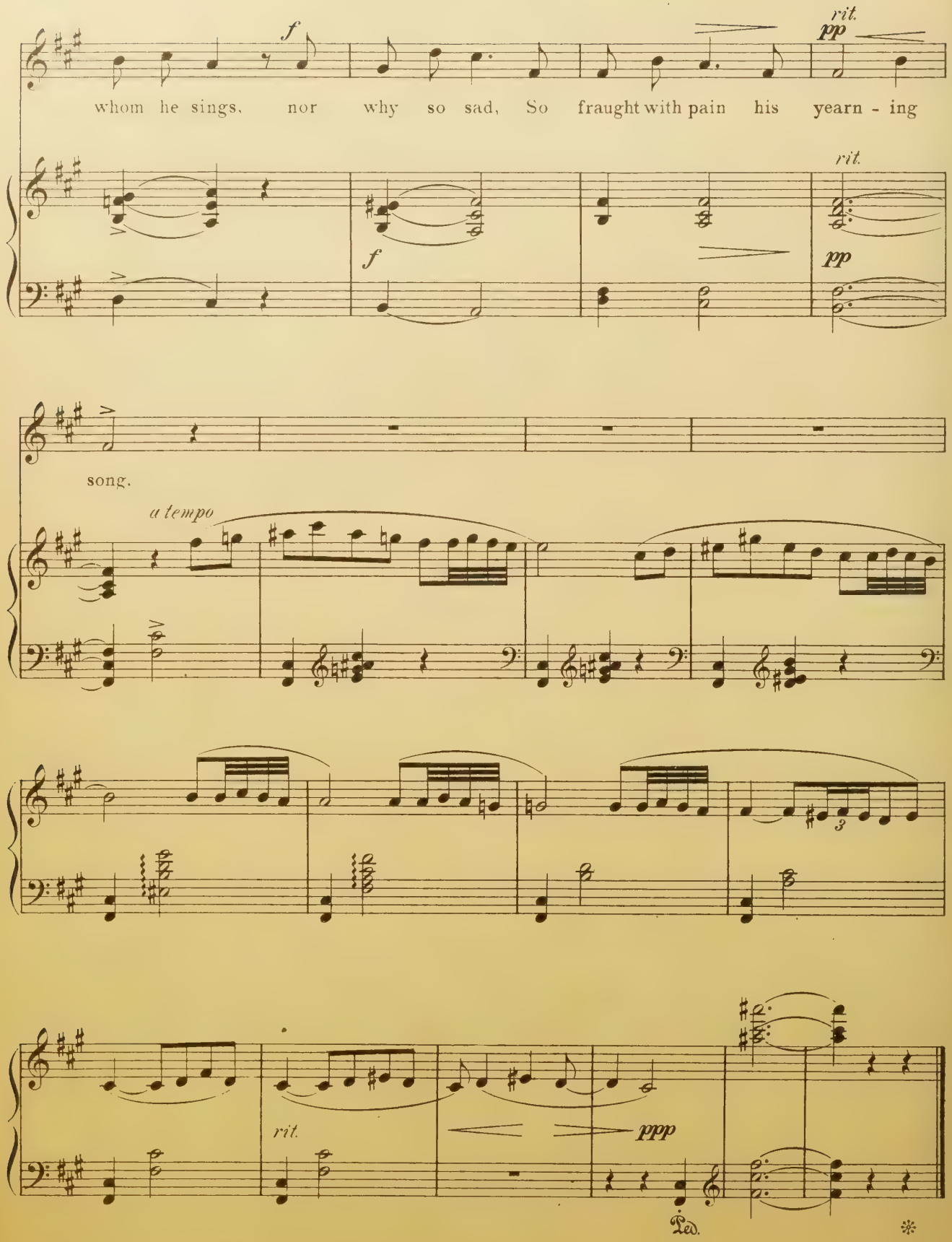

song of love: In si - lence to the song she
p
pp
heark - ens.
mf
So on his lyre the min - strel plays, And sing - ing, woos the tim - id
mf
p
maid Who shy - ly lis - tens, all un - know - ing For
p

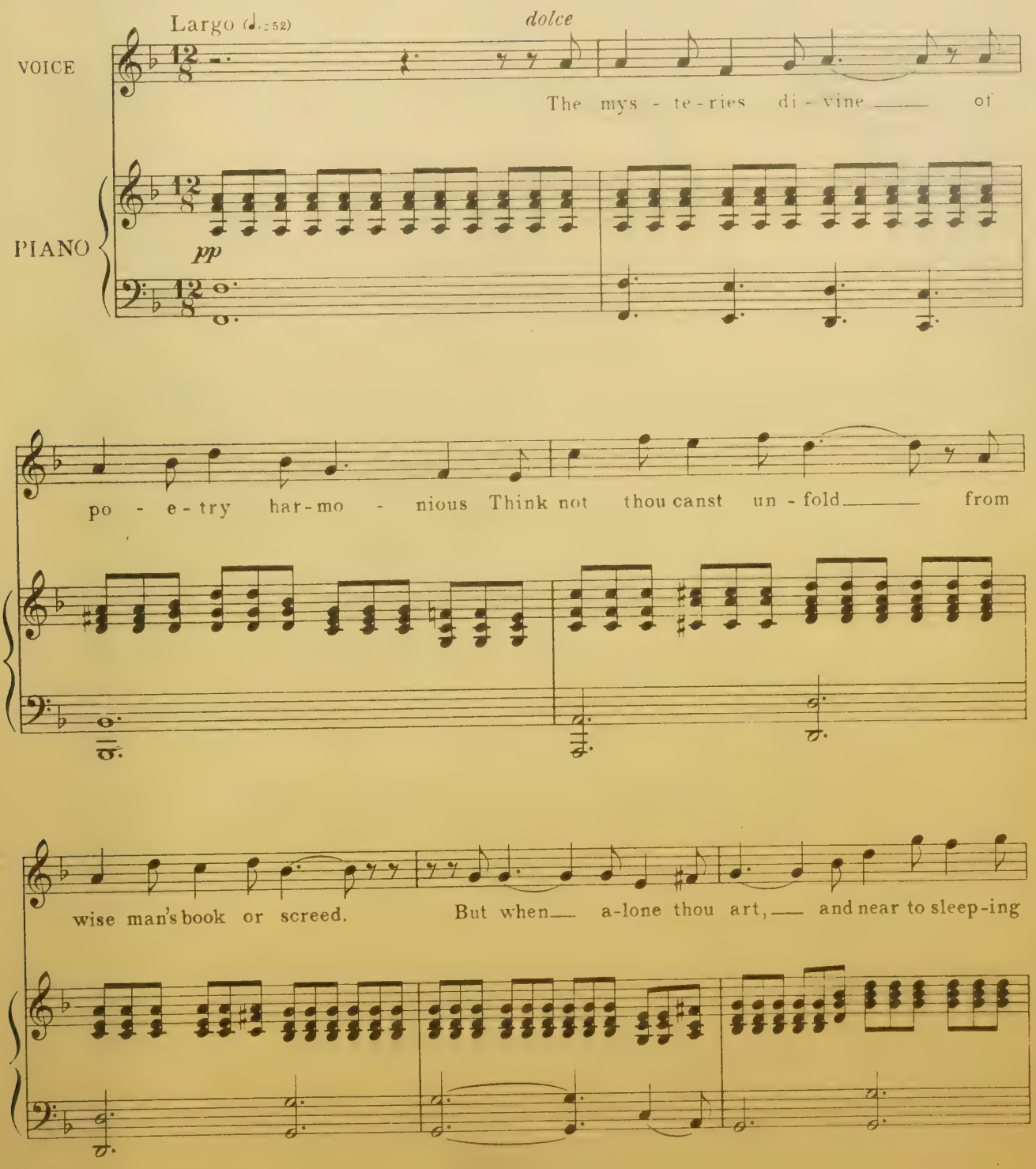

f
rit.
pp
whom he sings, nor why so sad, So fraught with pain his yearn - ing
rit.
f
pp
song.
a tempo
3
rit.
ppp
Ped.
*

THE OCTAVE

(Original Key)

Translated from the Russian
of MAIKOFF by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF. Op. 45, No. 3
(1844-1908)


Largo (♩.=52)
dolce
VOICE
PIANO
12/8
pp
The mys - te - ries di - vine ___ of
po - e - try har - mo - nious Think not thou canst un - fold ___ from
wise man's book or screed. But when ___ a-lone thou art, ___ and near to sleep-ing

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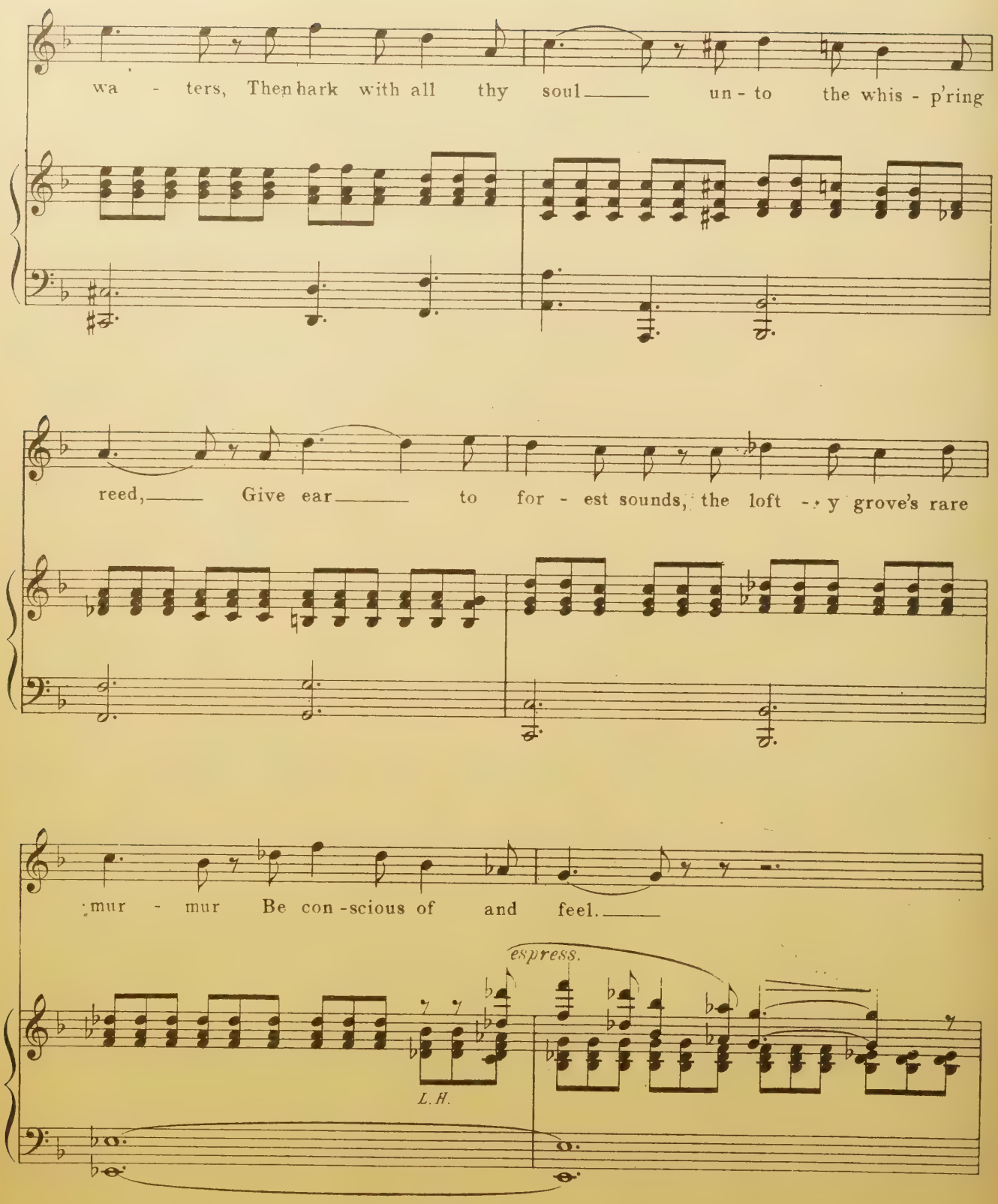
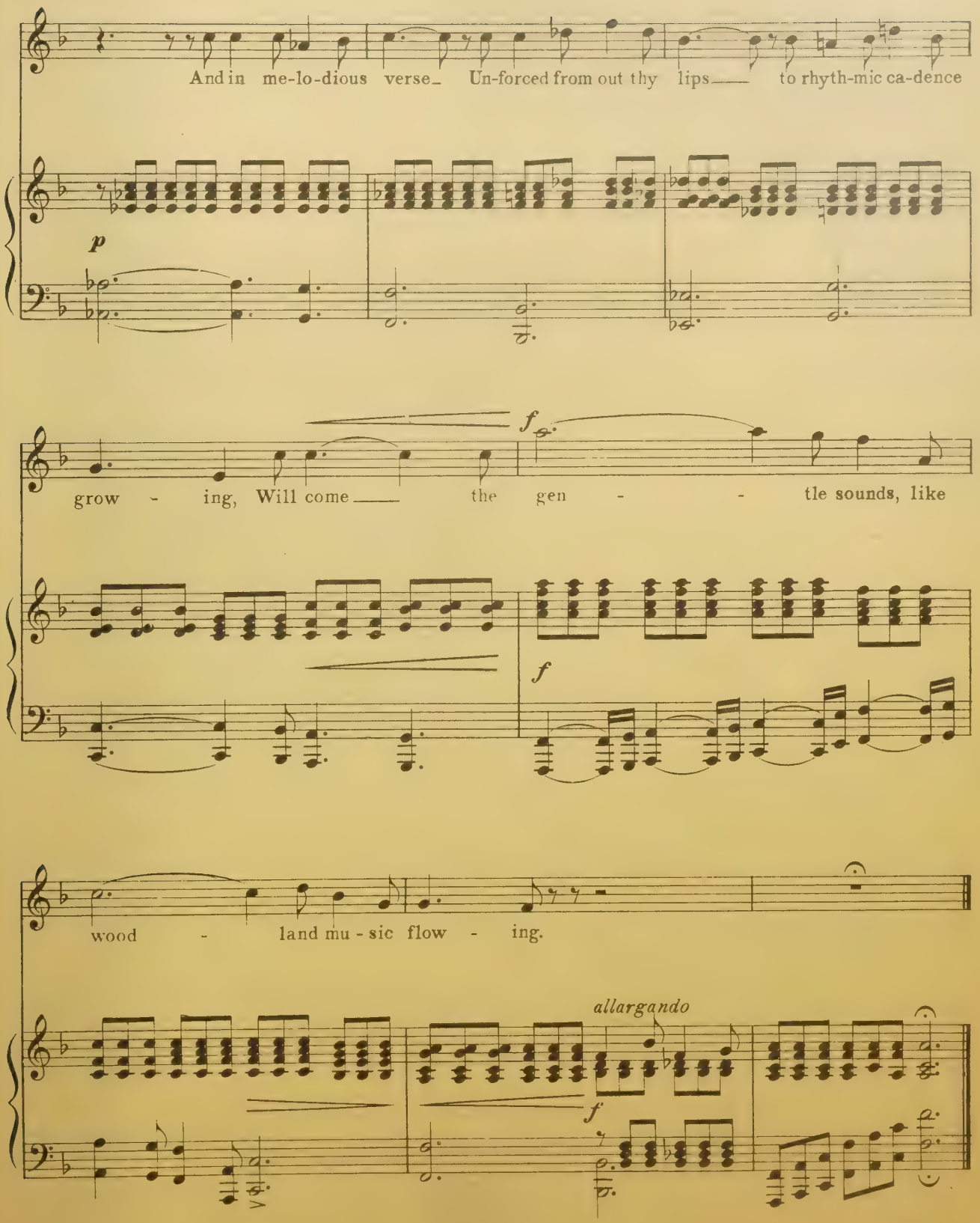

wa - ters, Then hark with all thy soul un - to the whis - p'ring
reed, Give ear to for - est sounds, the loft - y grove's rare
mur - mur Be con - scious of and feel.
espress.
L. H.

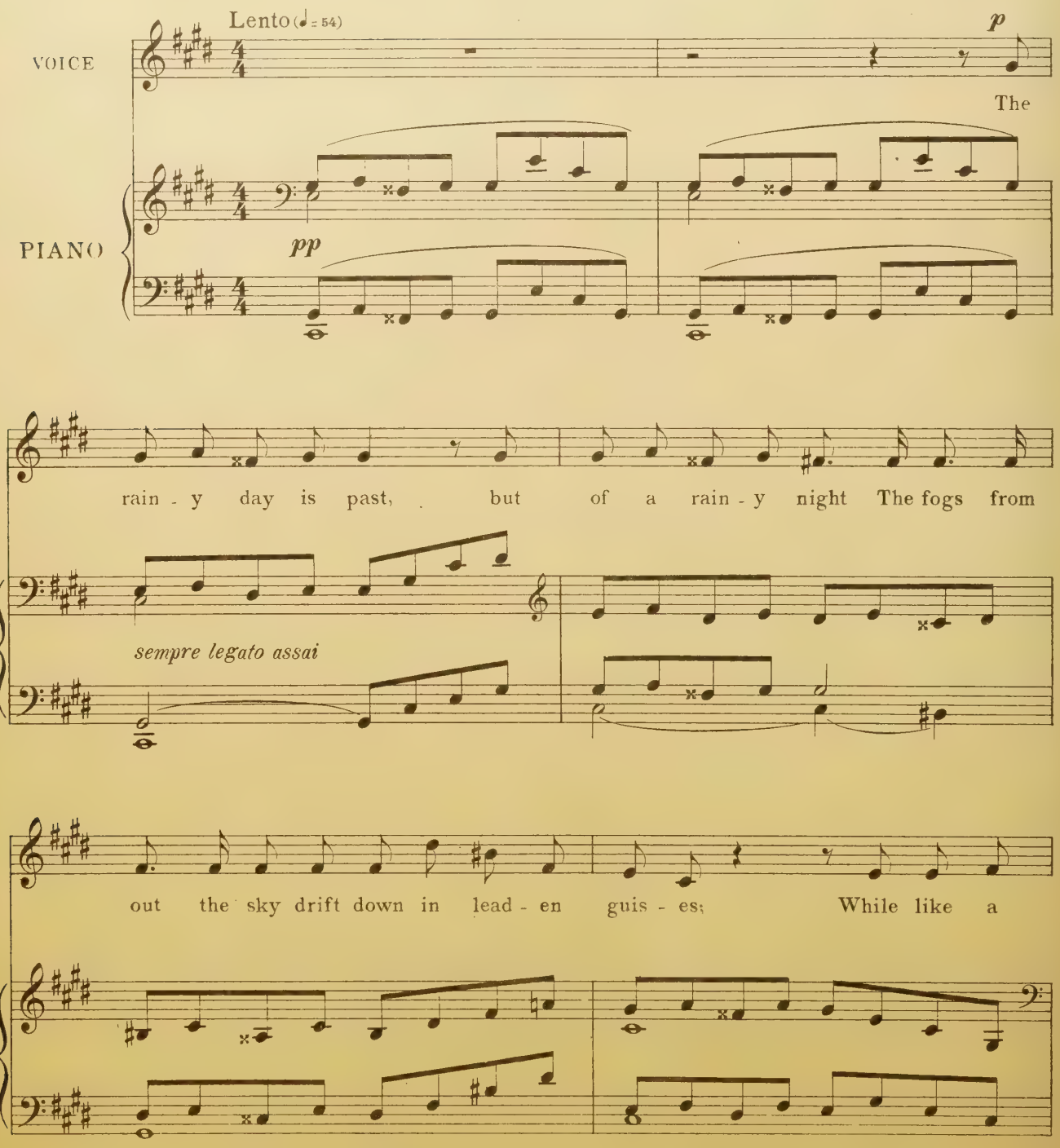

And in me-lo-dious verse_ Un-forced from out thy lips___ to rhyth-mic ca-dence
p
f
grow - ing, Will come___ the gen - - tle sounds, like
f
wood - land mu - sic flow - ing.
allargando
f

THE RAINY DAY IS PAST

Original Key

Translated from the Russian of PUSHKIN by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.51, № 5
(1844-1908)


Lento (♩= 54)
VOICE
PIANO
p
The
pp
rain - y day is past, but of a rain - y night The fogs from
sempre legato assai
out the sky drift down in lead - en guis - es; While like a

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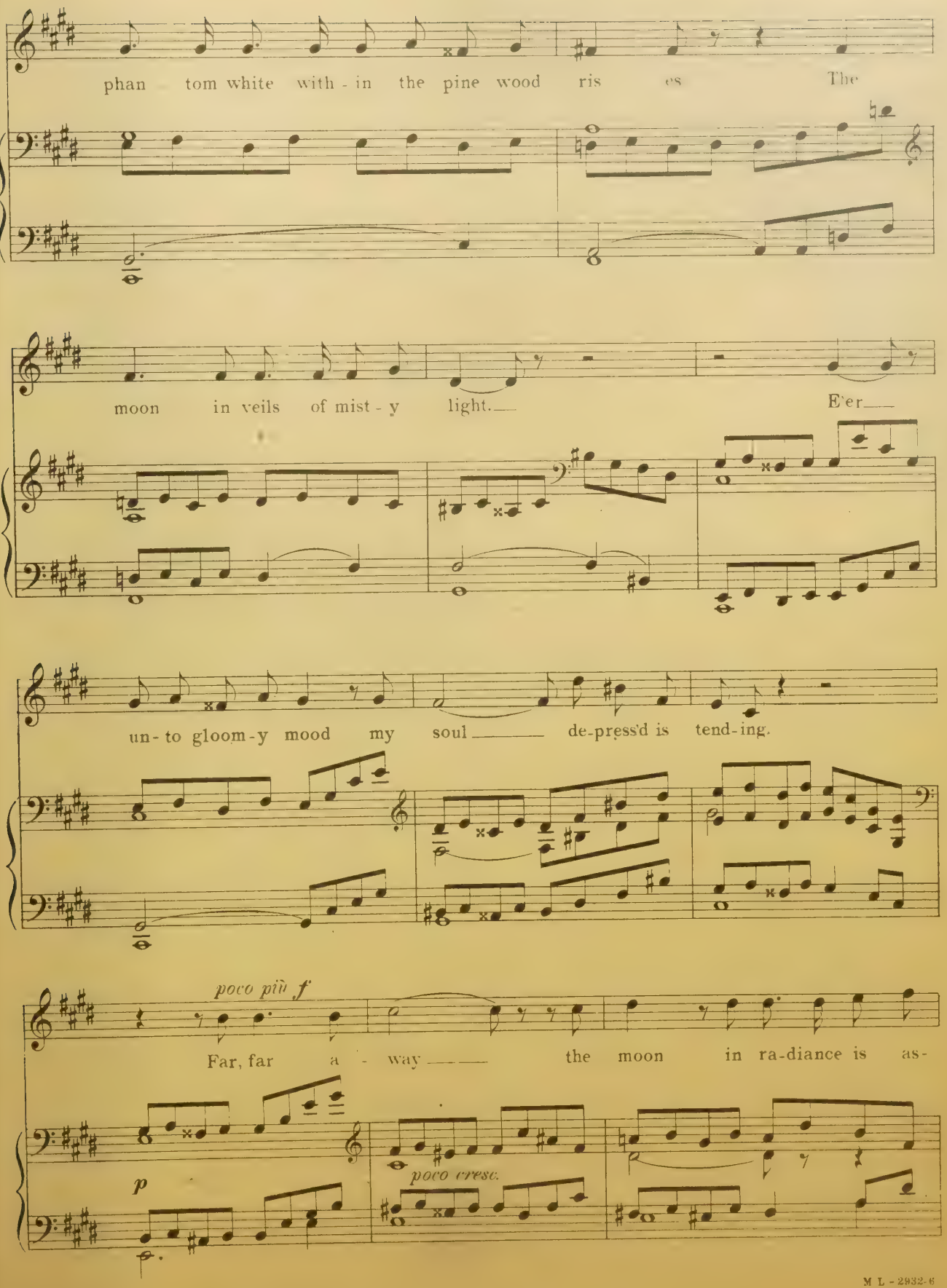
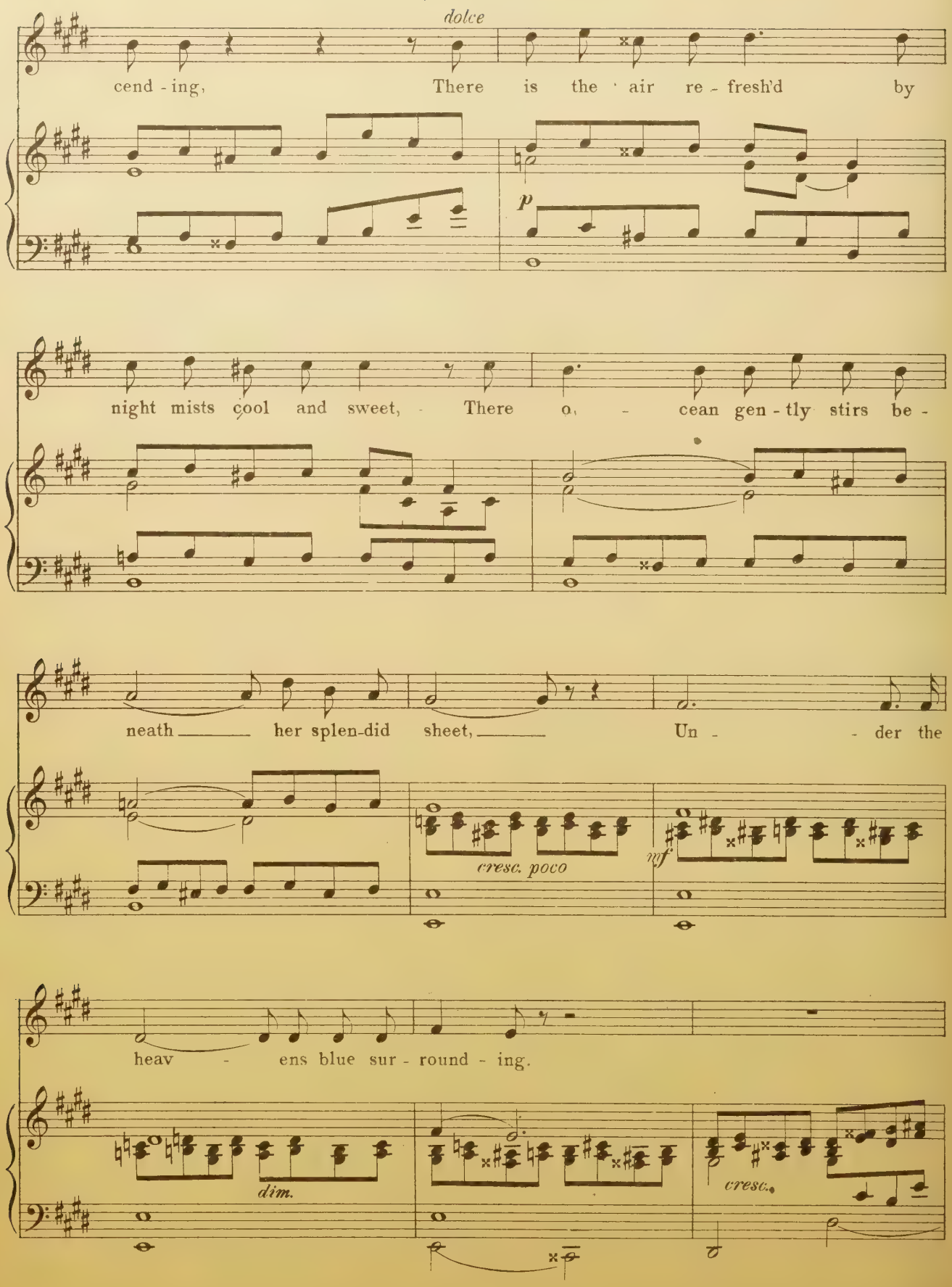
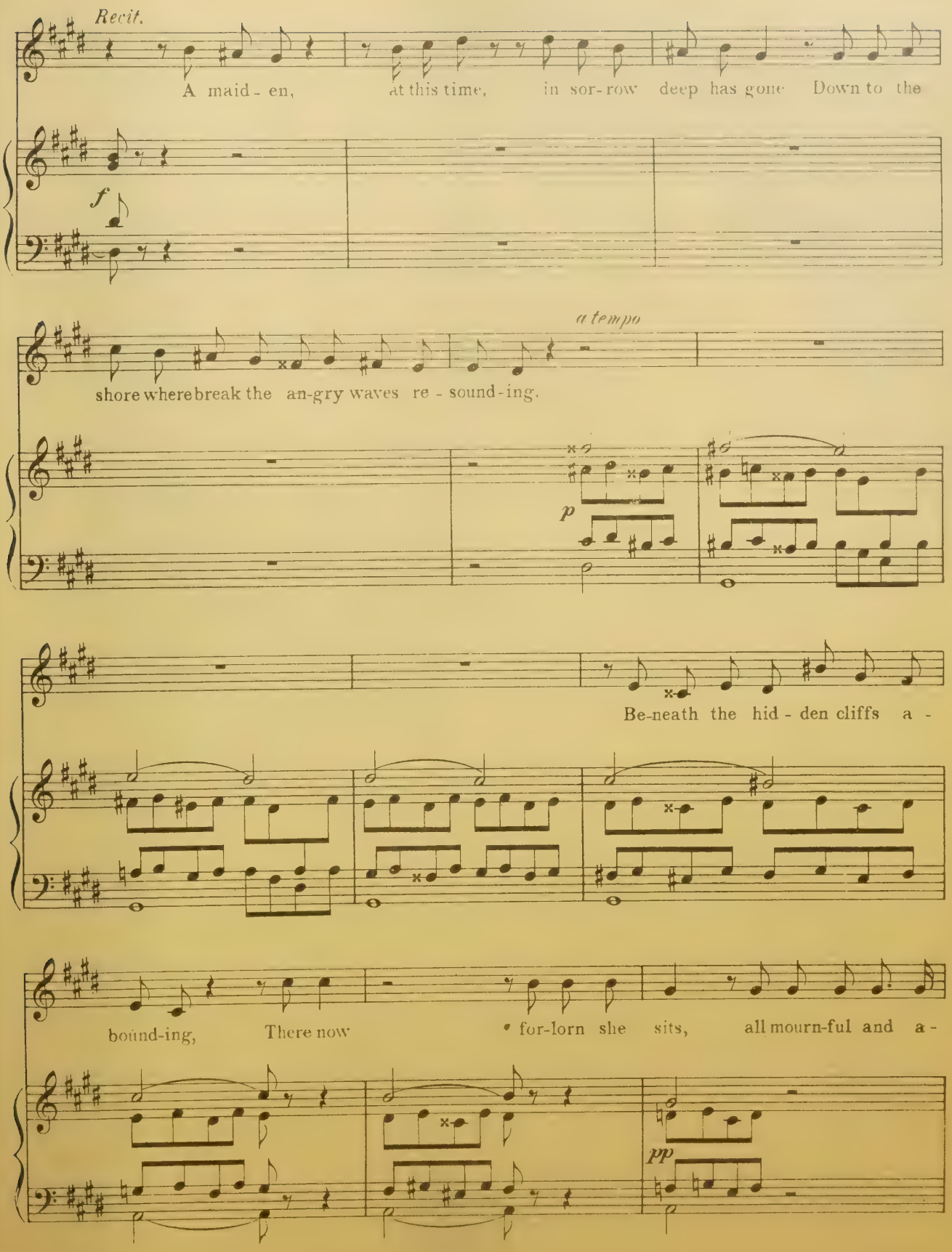
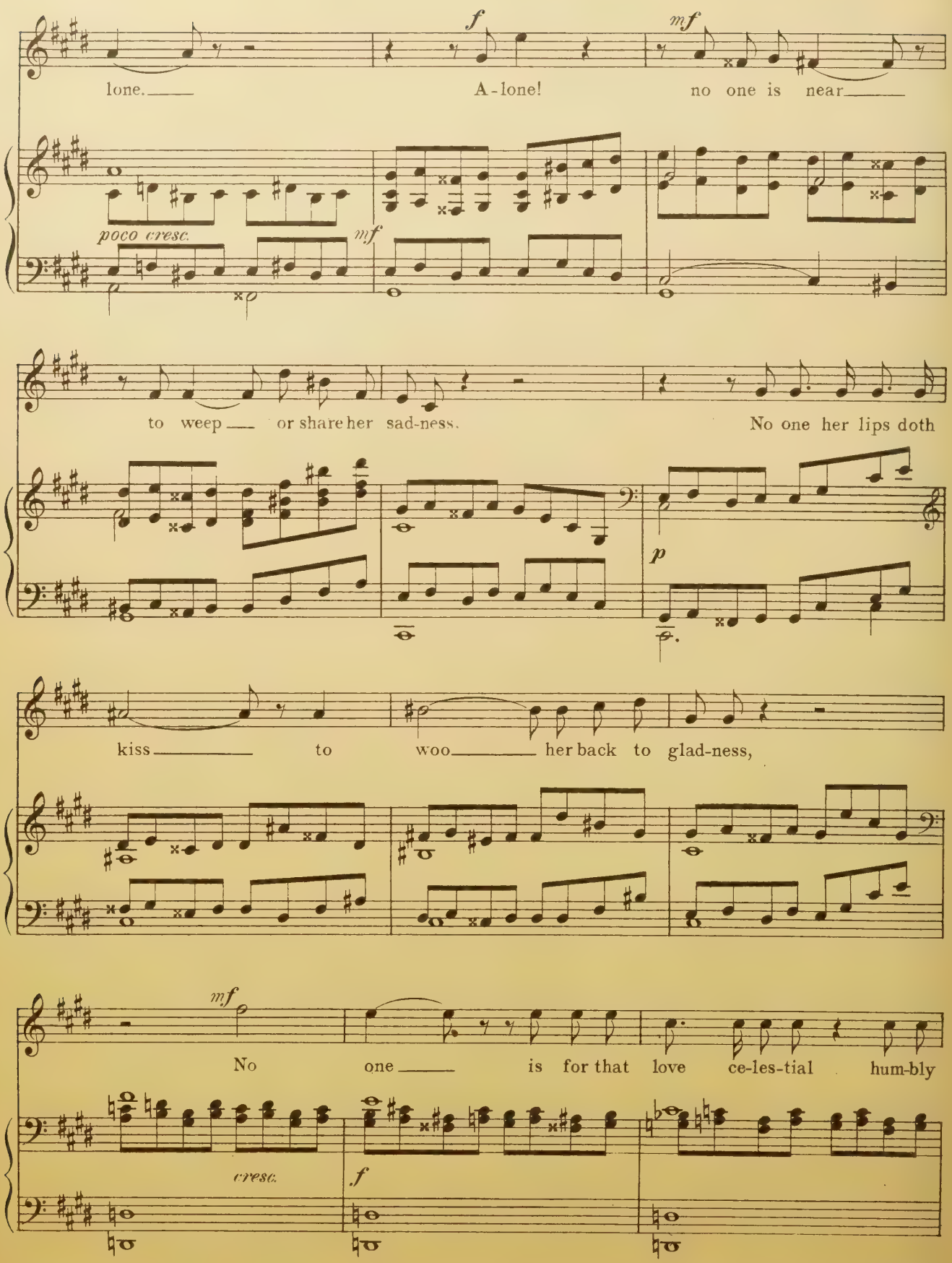
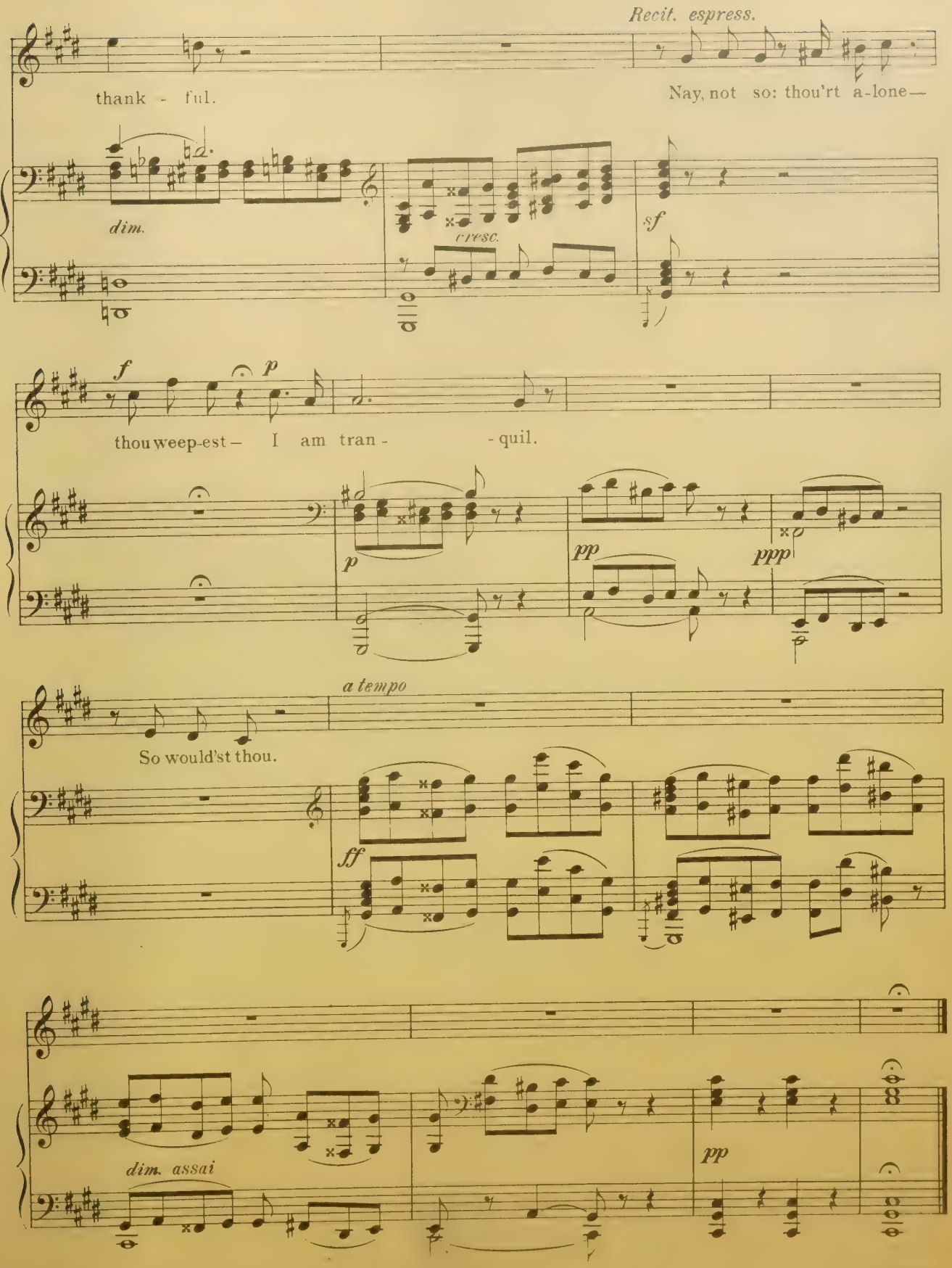

phan tom white with - in the pine wood ris es The
moon in veils of mist - y light.
E'er
un - to gloom - y mood my soul de-press'd is tend - ing.
poco più f
Far, far a - way the moon in ra-diance is as-
p
poco cresc.


dolce
cend - ing, There is the air re - fresh'd by
p
night mists cool and sweet, There o, - cean gen - tly stirs be -
neath her splen-did sheet, Un - der the
cresc. poco
mf
heav - ens blue sur - round - ing.
dim.
cresc.


Recit.
A maid - en, at this time, in sor-row deep has gone Down to the
f
a tempo
shore where break the an-gry waves re - sound-ing.
p
Be-neath the hid - den cliffs a -
bound-ing, There now for-lorn she sits, all mourn-ful and a -
pp


lone.
f
A-lone!
mf
no one is near
poco cresc.
mf
to weep or share her sad-ness.
No one her lips doth
p
kiss to woo her back to glad-ness,
mf
No one is for that love ce-les-tial hum-bly
cresc.
f

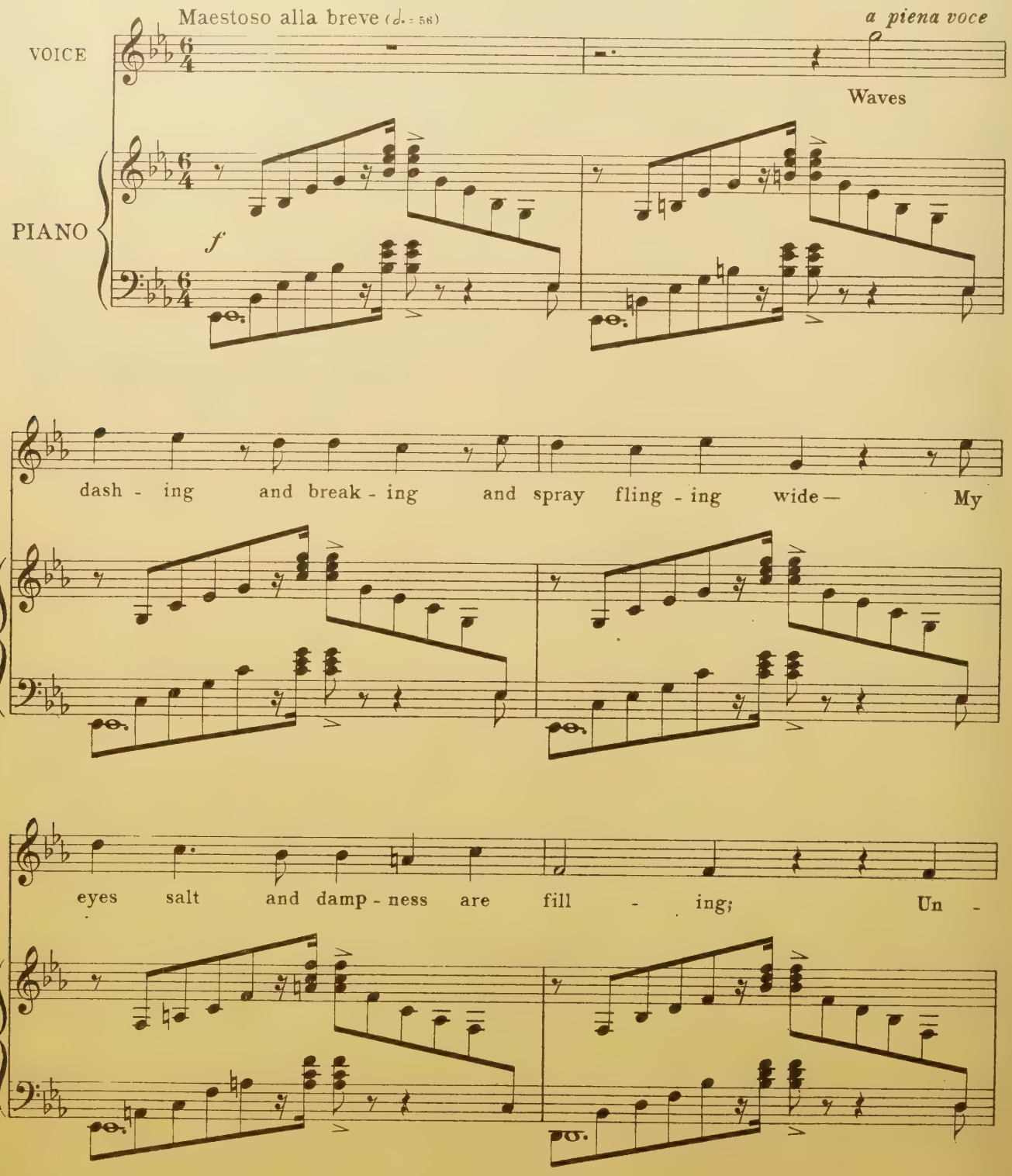

Recit. espress.
thank - ful.
Nay, not so: thou'rt a-lone—
dim.
cresc.
sf
f
p
thou weep-est— I am tran- -quil.
p
pp
ppp
a tempo
So would'st thou.
ff
dim. assai
pp

WAVES DASHING AND BREAKING

(Original Key, D♭)

Translated from the Russian
of Count A. TOLSTOY by Constance Purdy

NIKOLAS RIMSKY-KORSAKOFF, Op.46,№1
(1844-1908)


Maestoso alla breve (𝅗𝅥 = 58)
a piena voce
VOICE
PIANO
f
Waves
dash - ing and break - ing and spray fling - ing wide— My
eyes salt and damp - ness are fill - ing; Un -

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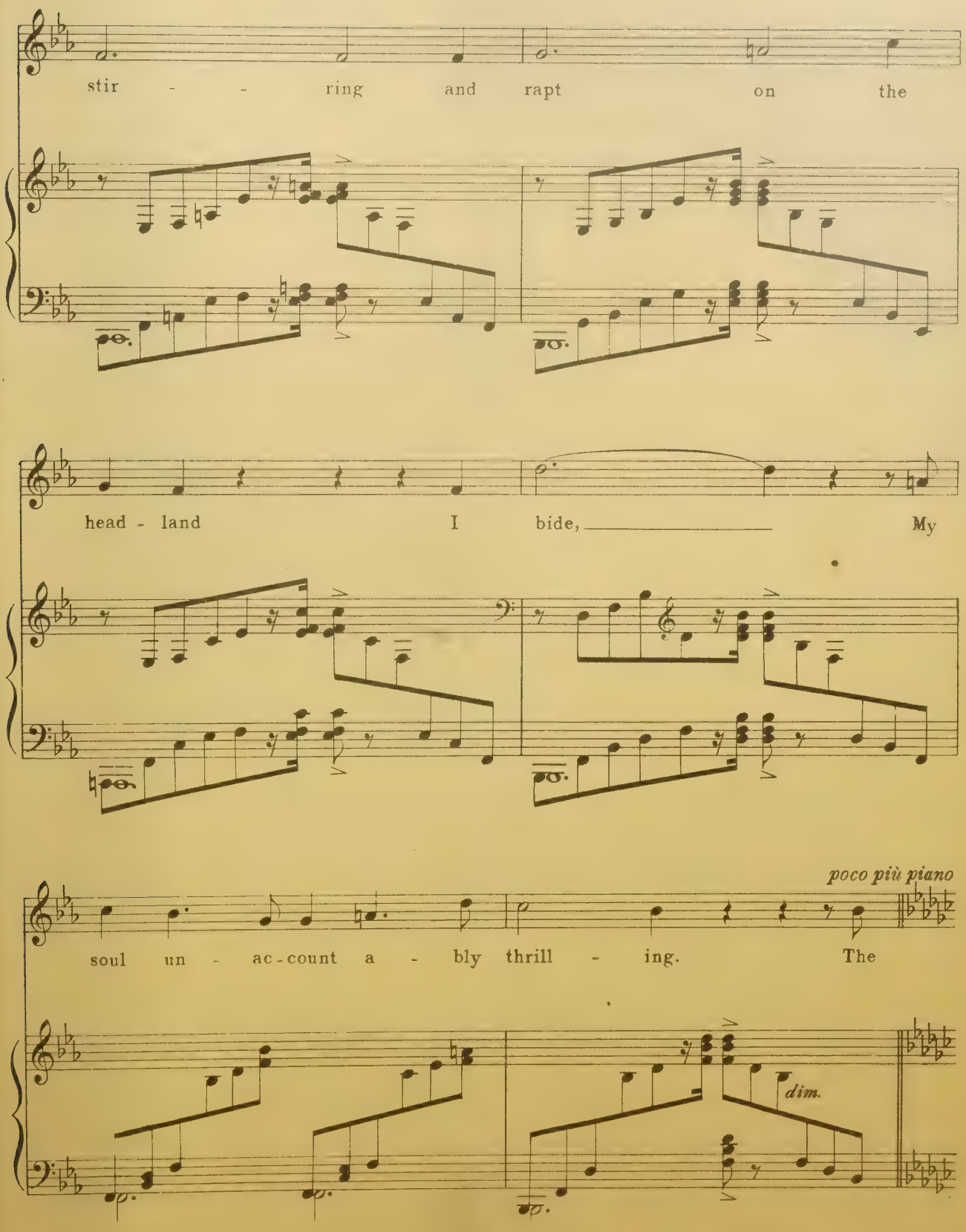
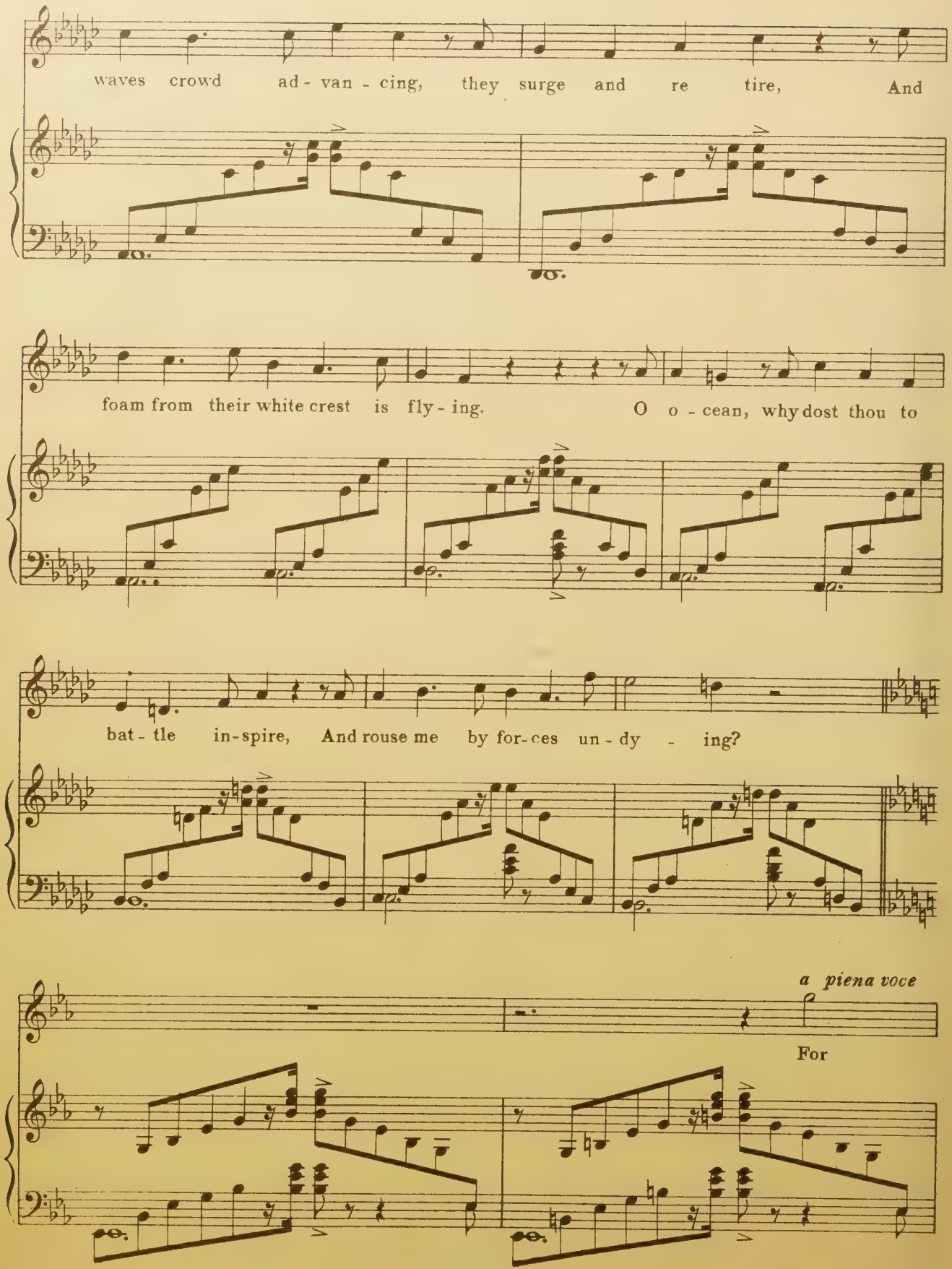
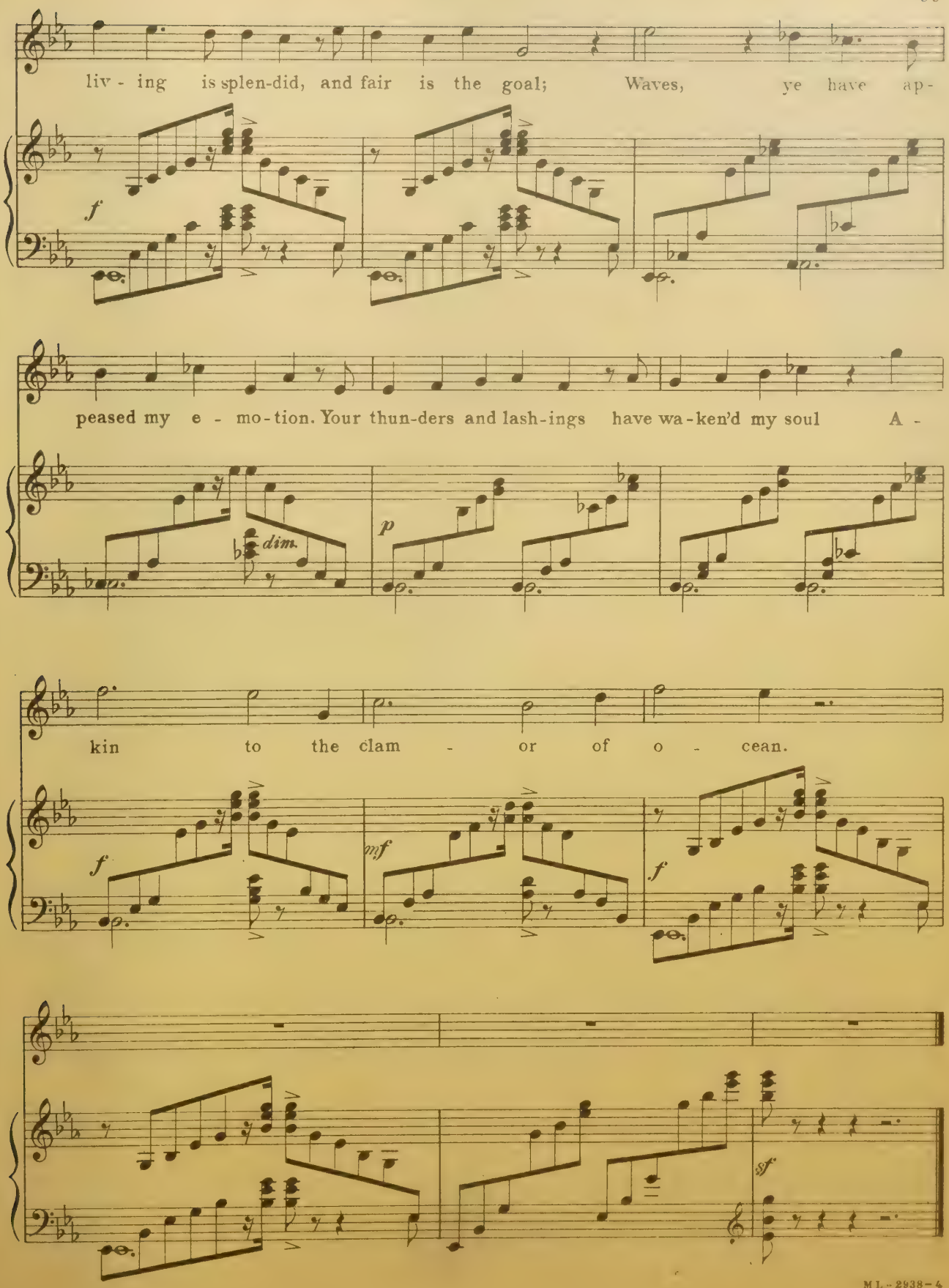

stir - - ring and rapt on the
head - land I bide, My
poco più piano
soul un - ac-count a - bly thrill - ing. The
dim.

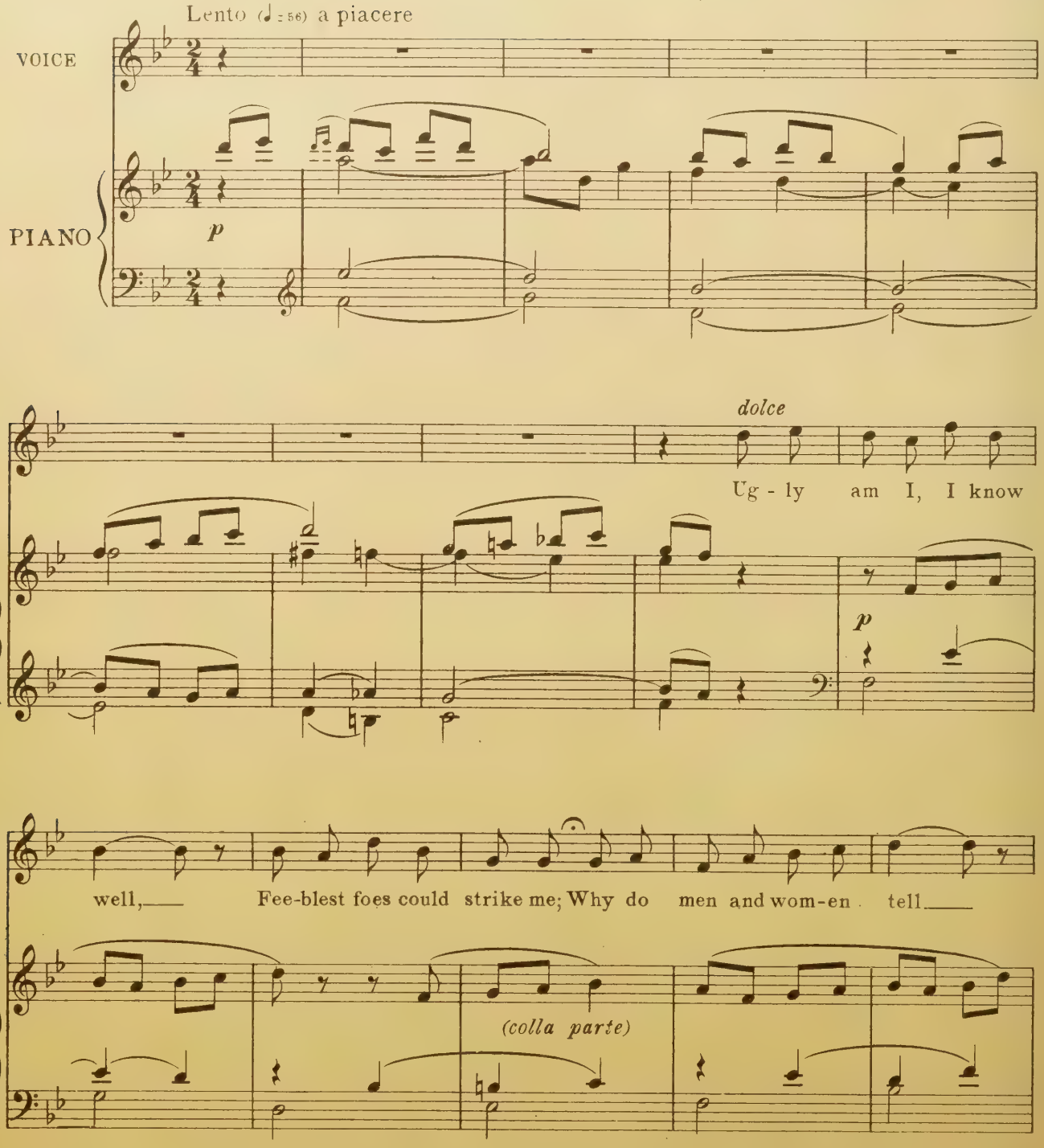

waves crowd ad - van - cing, they surge and re tire, And
foam from their white crest is fly - ing. O o - cean, why dost thou to
bat - tle in-spire, And rouse me by for-ces un - dy - ing?
a piena voce
For


liv - ing is splen-did, and fair is the goal; Waves, ye have ap-
f
peased my e - mo-tion. Your thun-ders and lash-ings have wa-ken'd my soul A -
dim.
p
kin to the clam - or of o - cean.
f
mf
f
sf

THE SINGER

Poem by MAÏKOFF
(from "New Greek Songs")
Translated by George Harris, Jr.

NIKOLAS RIMSKY-KORSAKOFF, Op. 50, №2
(1844-1908)



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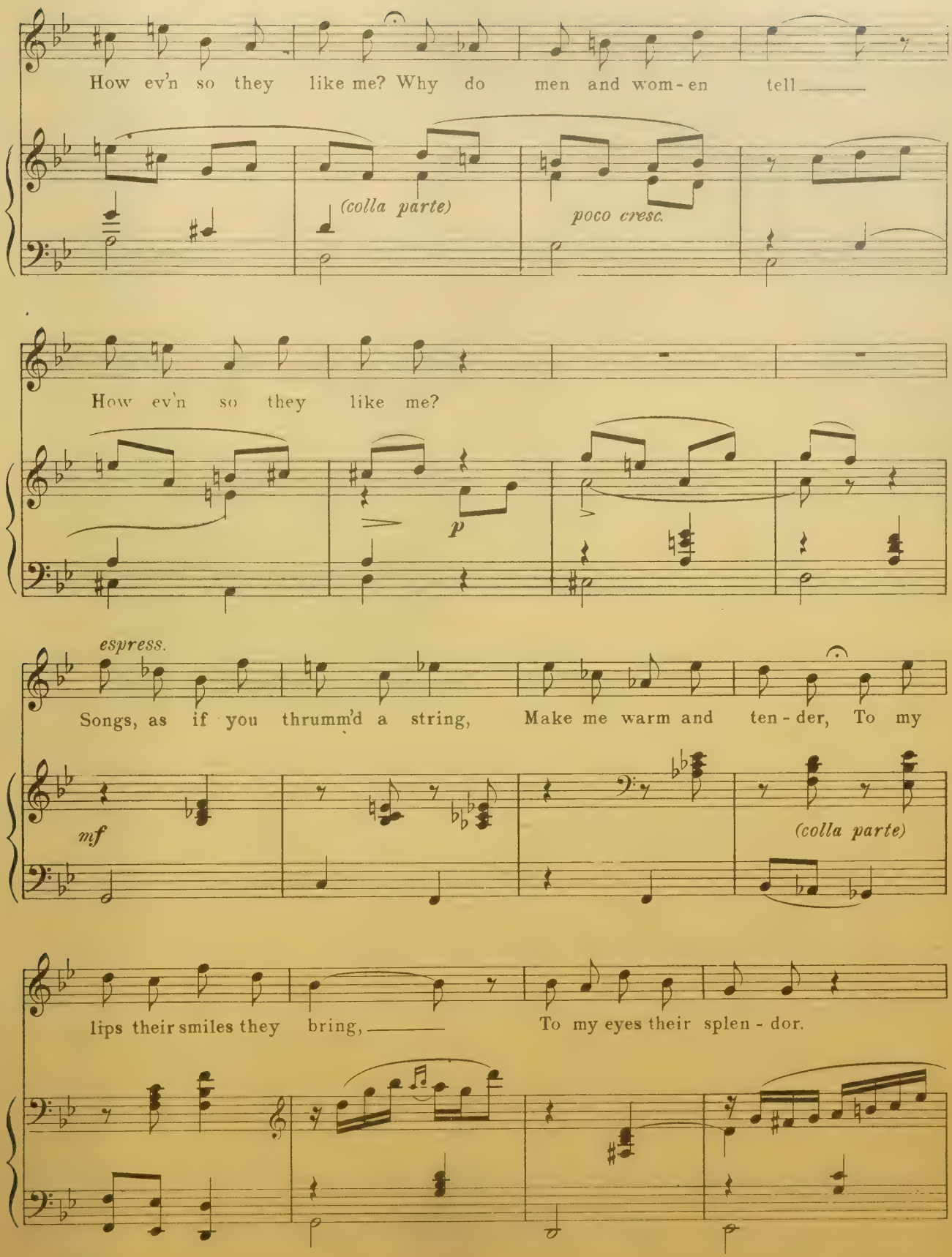
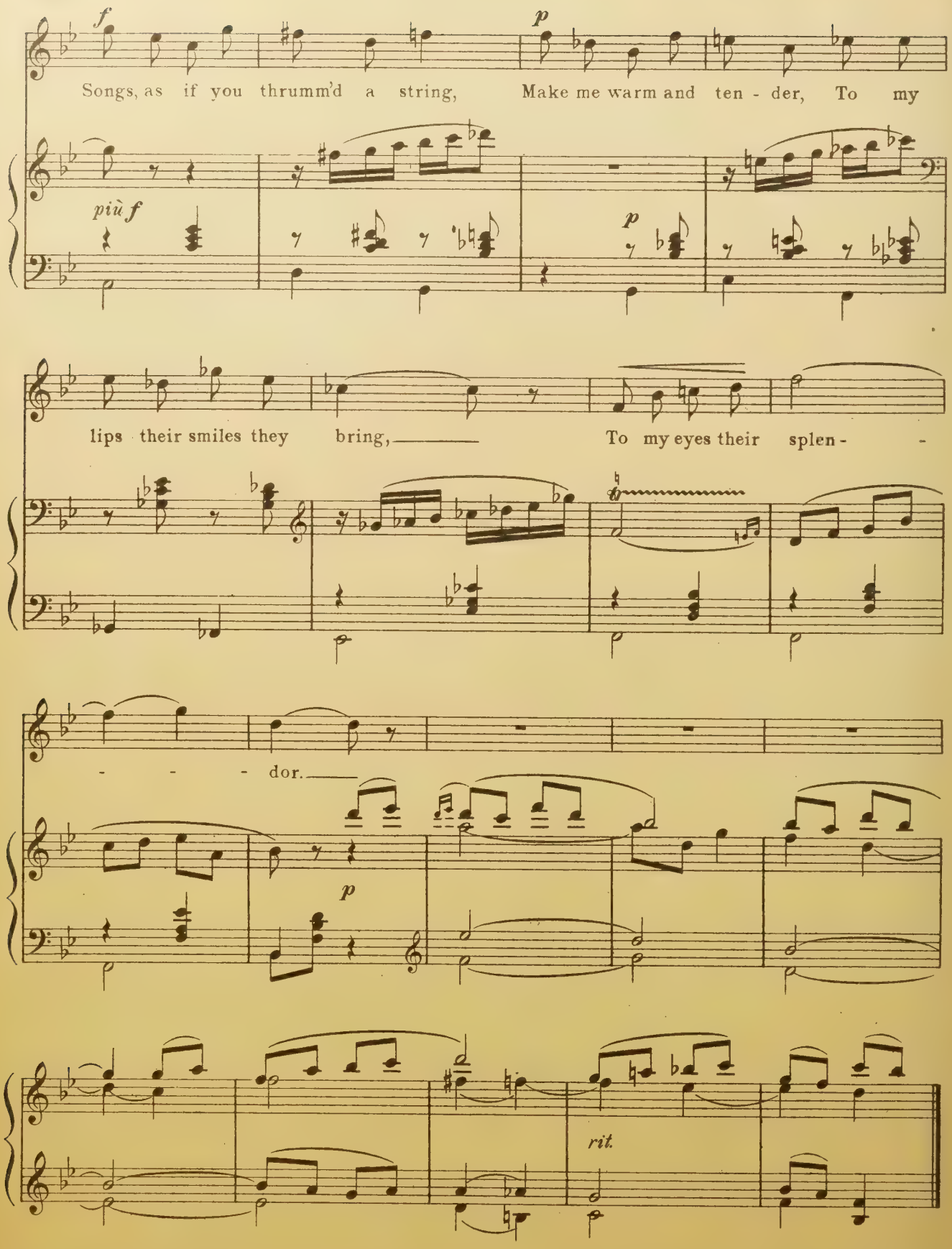

How ev'n so they like me? Why do men and wom-en tell
(colla parte)
poco cresc.
How ev'n so they like me?
p
espress.
Songs, as if you thrumm'd a string, Make me warm and ten-der, To my
mf
(colla parte)
lips their smiles they bring, To my eyes their splen-dor.

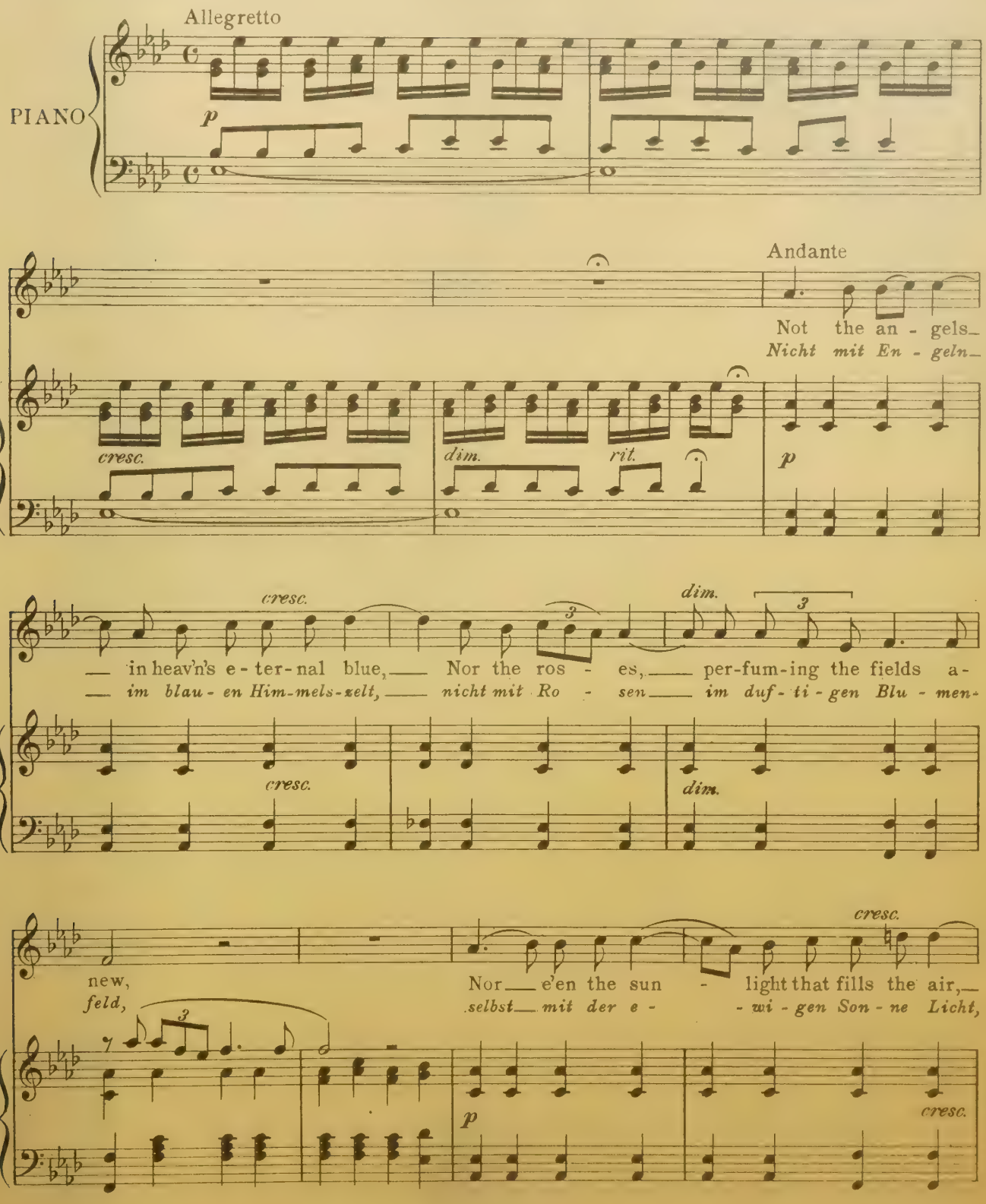

f
p
Songs, as if you thrumm'd a string, Make me warm and ten - der, To my
più f
p
lips their smiles they bring, To my eyes their splen -
- - - dor.
p
rit.

NOT THE ANGELS
(NICHT MIT ENGELN)

FRIEDRICH von BODENSTEDT (1819-1892)
(from the Persian of Mirza-Schaffy)
Translated by Charles Fonteyn Manney

(Original Key)

ANTON RUBINSTEIN, Op. 34, No 1
(1829-1894)



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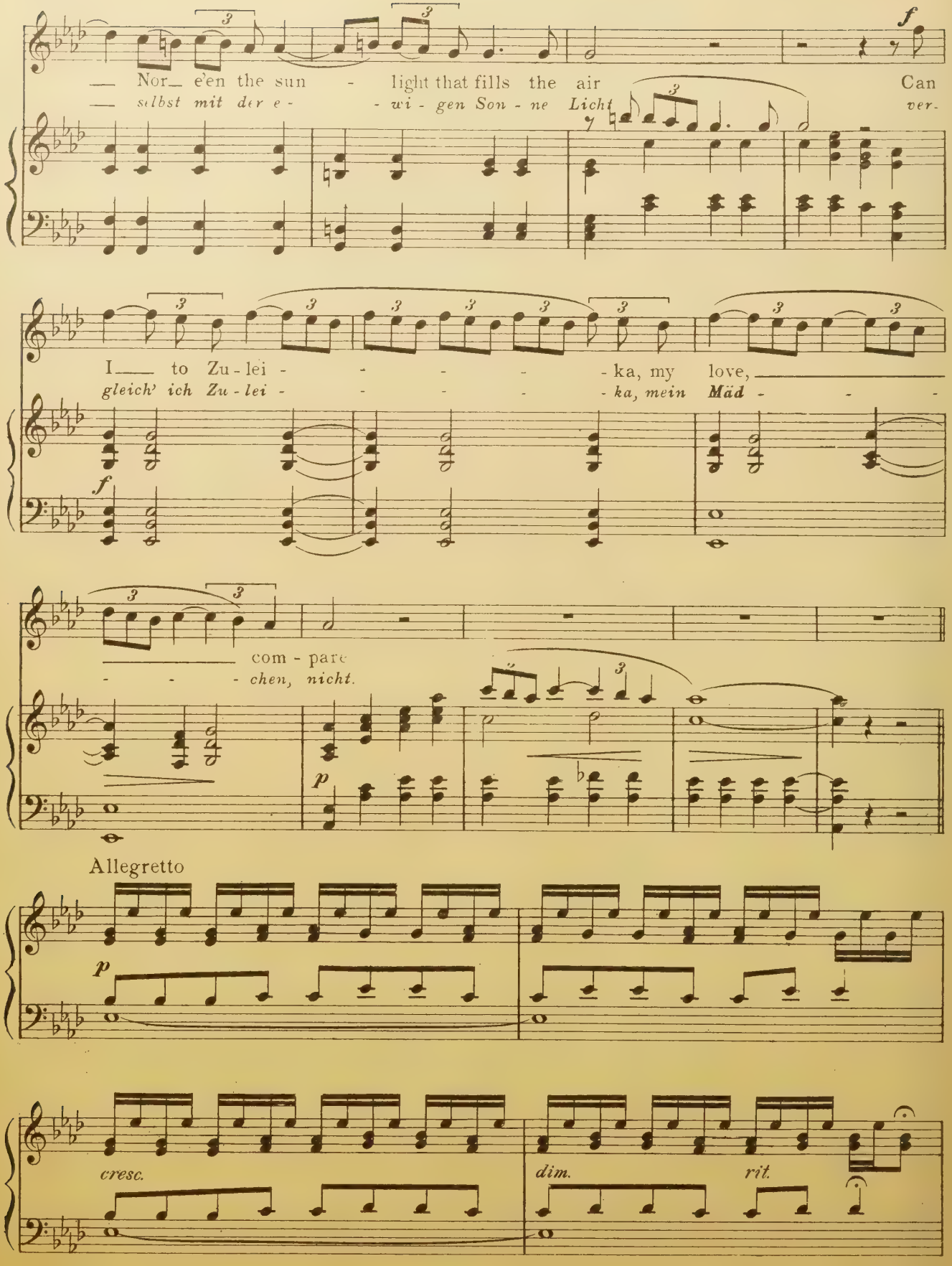
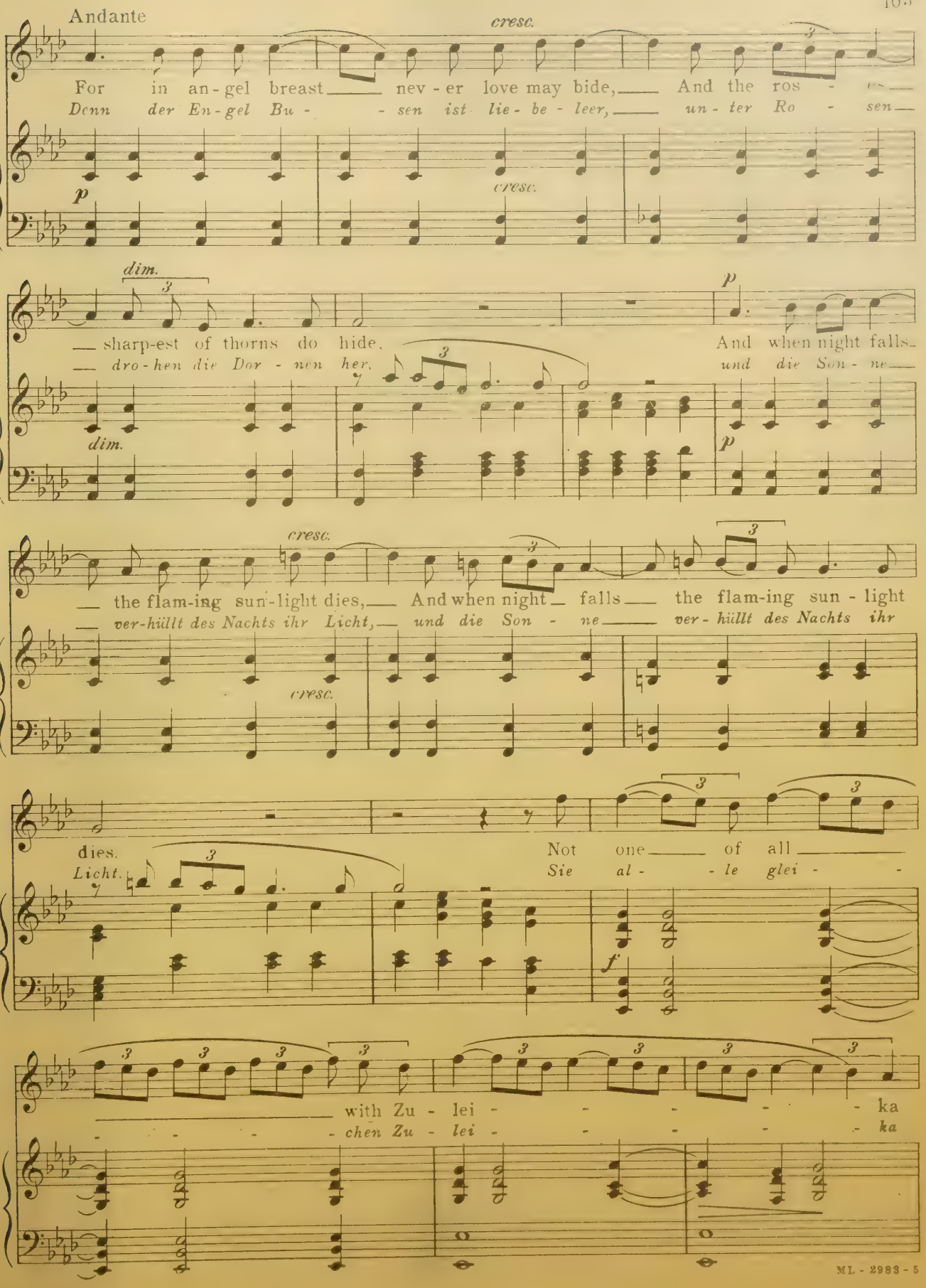
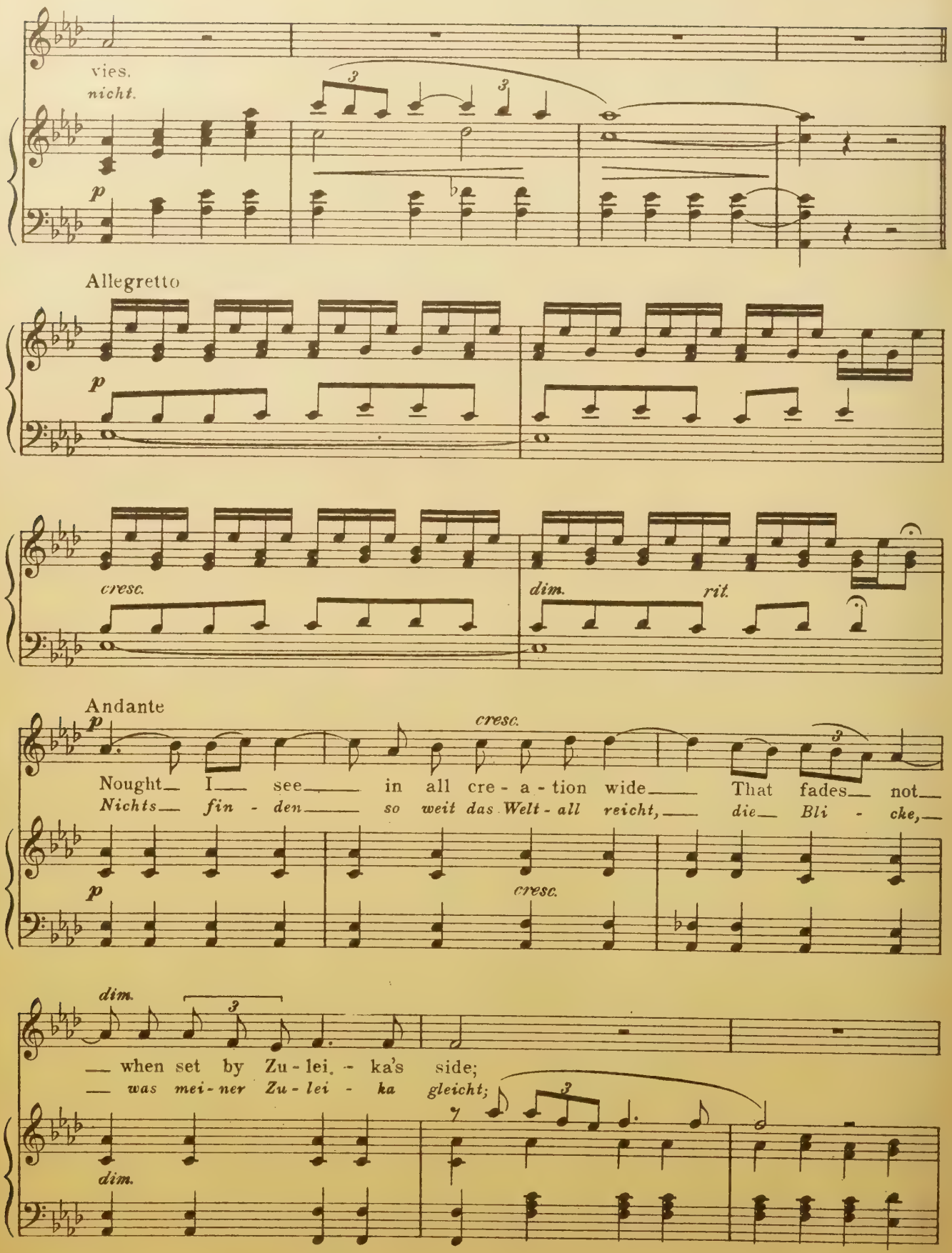
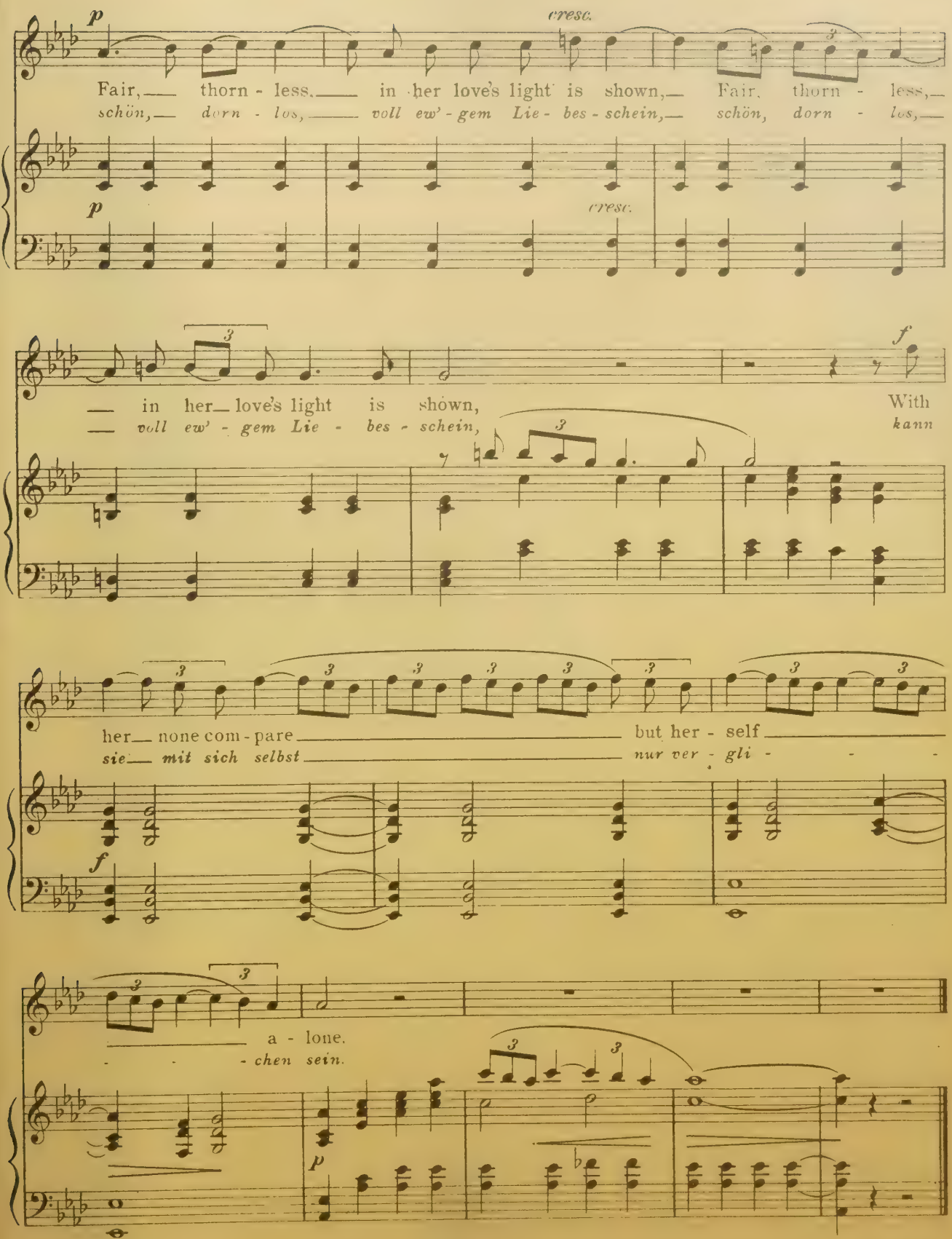

Nor_ e'en the sun - light that fills the air Can
selbst mit der e - - wi - gen Son - ne Licht ver-
I___ to Zu - lei - - - - - - ka, my love,
gleich' ich Zu - lei - - - - - - ka, mein Mäd - - -
com - pare
- - - - chen, nicht.
Allegretto
cresc.
dim.
rit.


Andante
cresc.
For in an-gel breast nev-er love may bide, And the ros-es
Denn der En-gel Bu-sen ist lie-be-leer, un-ter Ro-sen
p
cresc.
dim.
p
sharp-est of thorns do hide. And when night falls
dro-hen die Dor-nen her. und die Son-ne
dim.
p
cresc.
the flam-ing sun-light dies, And when night falls the flam-ing sun-light
ver-hüllt des Nachts ihr Licht, und die Son-ne ver-hüllt des Nachts ihr
cresc.
dies.
Licht.
Not one of all
Sie al-le glei-
f
with Zu-lei-ka
chen Zu-lei-ka


vies.
nicht.
p
Allegretto
p
cresc.
dim.
rit.
Andante
p
cresc.
Nought I see in all cre - a - tion wide That fades not
Nichts fin - den so weit das Welt - all reicht, die Bli - cke,
p
cresc.
dim.
when set by Zu - lei - ka's side;
was mei - ner Zu - lei - ka gleicht;
dim.


p
cresc.
Fair, thorn - less, in her love's light is shown, Fair, thorn - less,
schön, dorn - los, voll ew' - gem Lie - bes - schein, schön, dorn - los,
p
cresc.
f
in her love's light is shown, With
voll ew' - gem Lie - bes - schein, kann
her none com - pare but her - self
sie mit sich selbst nur ver - gli - - -
f
a - lone.
- chen sein.
p

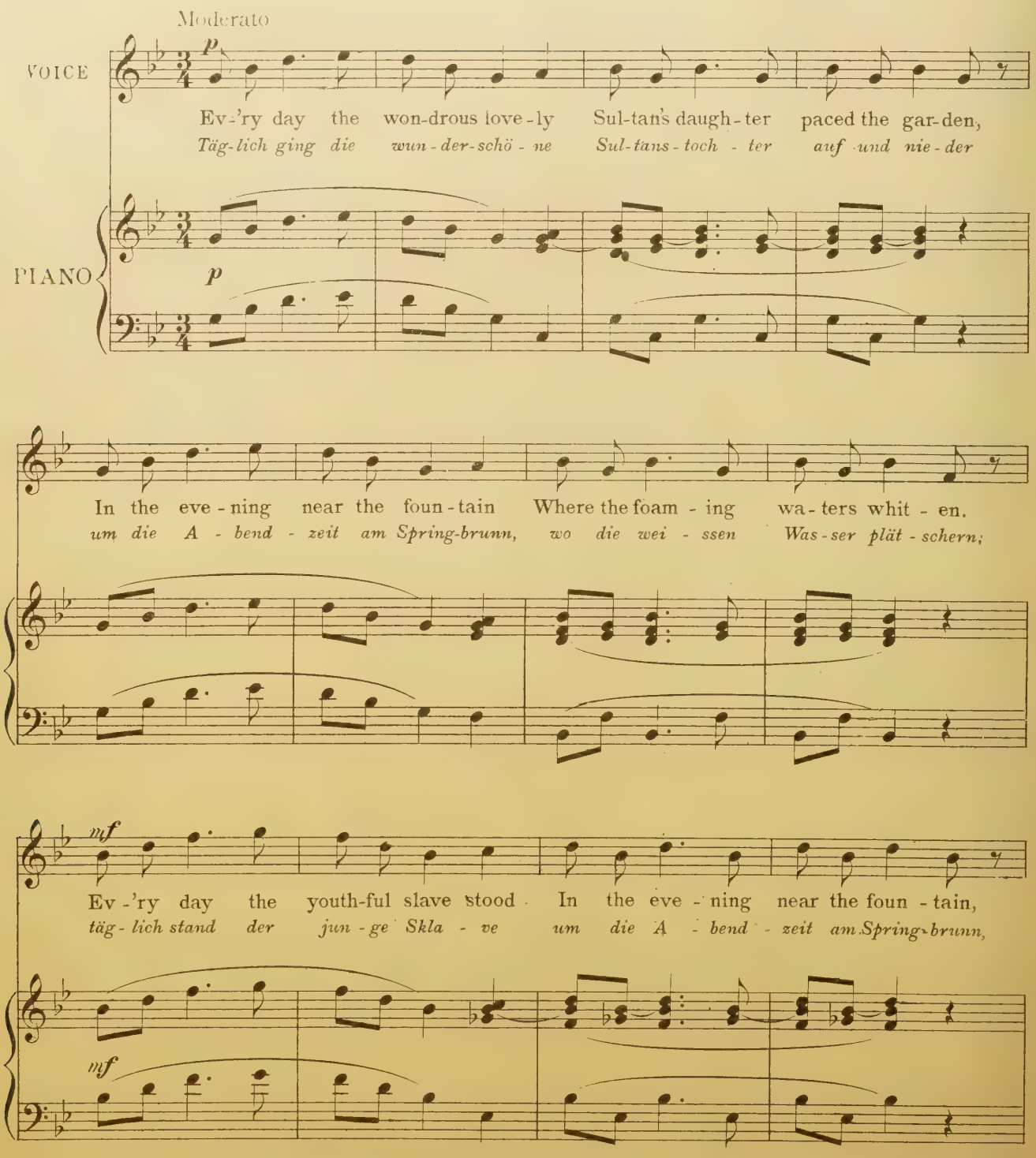
THE ASRA

(DER ASRA)

(Original Key)

HEINRICH HEINE (1799-1856)
Translated by Arthur Westbrook

ANTON RUBINSTEIN, Op. 32, No. 6
(1829-1894)


Moderato
VOICE
PIANO
p
Ev-'ry day the won-drous love-ly Sul-tan's daugh-ter paced the gar-den,
Täg-lich ging die wun-der-schö-ne Sul-tans-toch-ter auf und nie-der
In the eve-ning near the foun-tain Where the foam-ing wa-ters whit-en.
um die A-bend-zeit am Spring-brunn, wo die wei-ssen Was-ser plät-schern;
mf
Ev-'ry day the youth-ful slave stood In the eve-ning near the foun-tain,
täg-lich stand der jun-ge Skla-ve um die A-bend-zeit am Spring-brunn,

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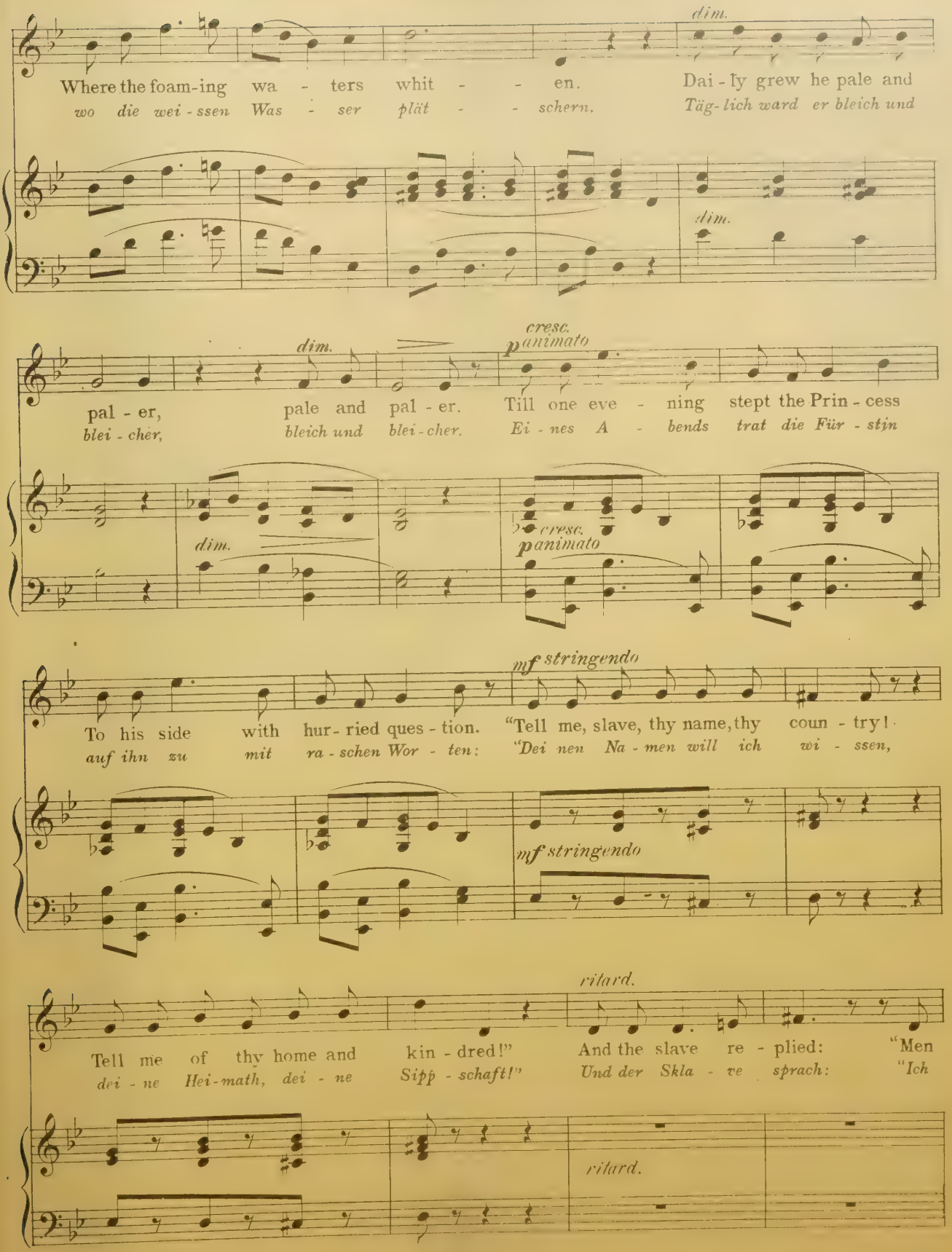
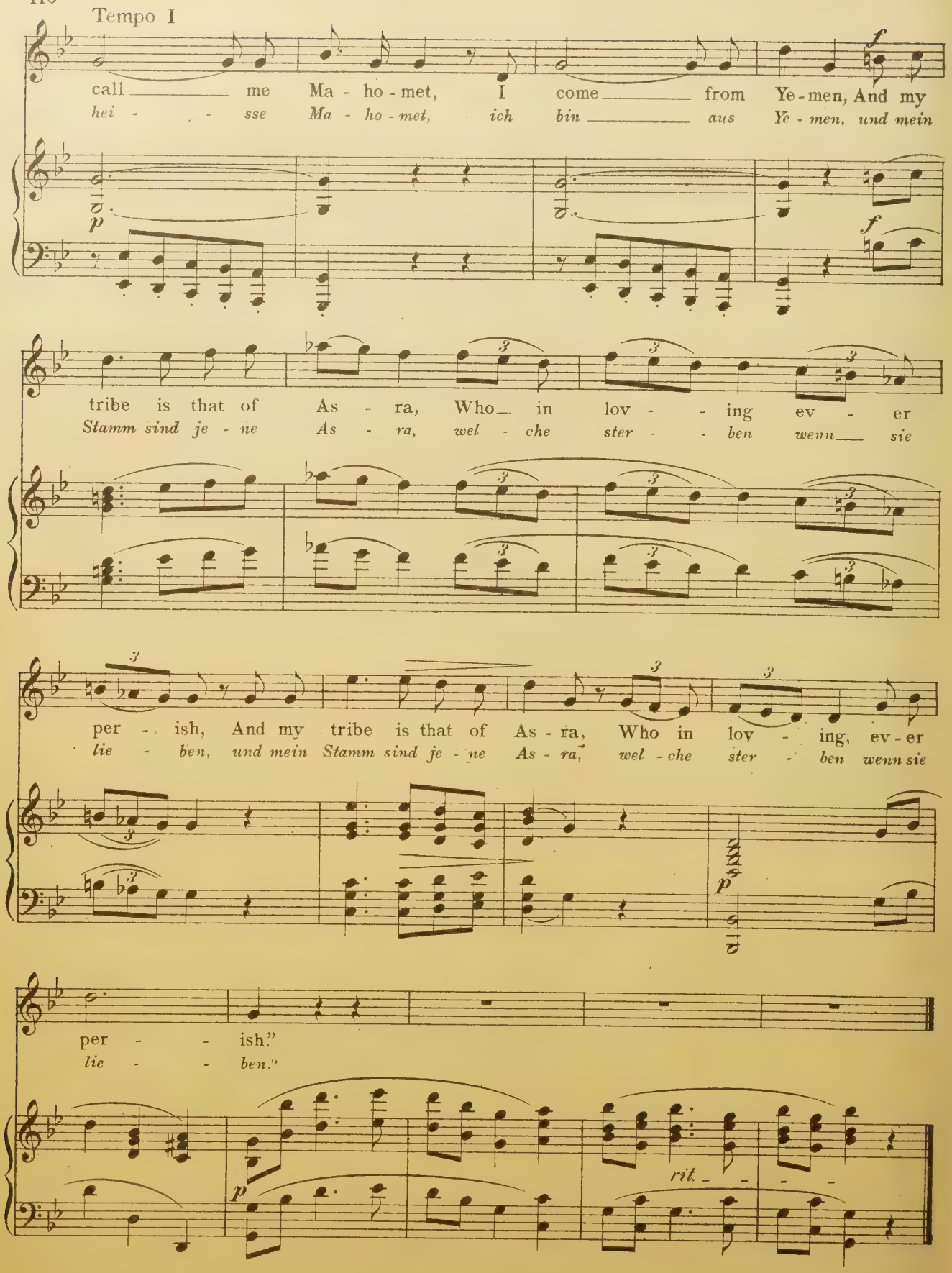

dim.
Where the foam-ing wa - ters whit - - en.
wo die wei - ssen Was - ser plät - - schern.
Dai - ly grew he pale and
Täg - lich ward er bleich und
dim.
dim.
cresc.
panimato
pal - er,
blei - cher,
pale and pal - er.
bleich und blei - cher.
Till one eve - ning stept the Prin - cess
Ei - nes A - bends trat die Für - stin
dim.
cresc.
panimato
mf stringendo
To his side with hur - ried ques - tion.
auf ihn zu mit ra - schen Wor - ten:
"Tell me, slave, thy name, thy coun - try!
"Dei nen Na - men will ich wi - ssen,
mf stringendo
ritard.
Tell me of thy home and kin - dred!"
dei - ne Hei - math, dei - ne Sipp - schaft!"
And the slave re - plied: "Men
Und der Skla - ve sprach: "Ich
ritard.


Tempo I
call me Ma - ho - met, I come from Ye - men, And my
hei - sse Ma - ho - met, ich bin aus Ye - men, und mein
tribe is that of As - ra, Who in lov - ing ev - er
Stamm sind je - ne As - ra, wel - che ster - ben wenn sie
per - ish, And my tribe is that of As - ra, Who in lov - ing, ev - er
lie - ben, und mein Stamm sind je - ne As - ra, wel - che ster - ben wenn sie
per - ish."
lie - ben."
rit.

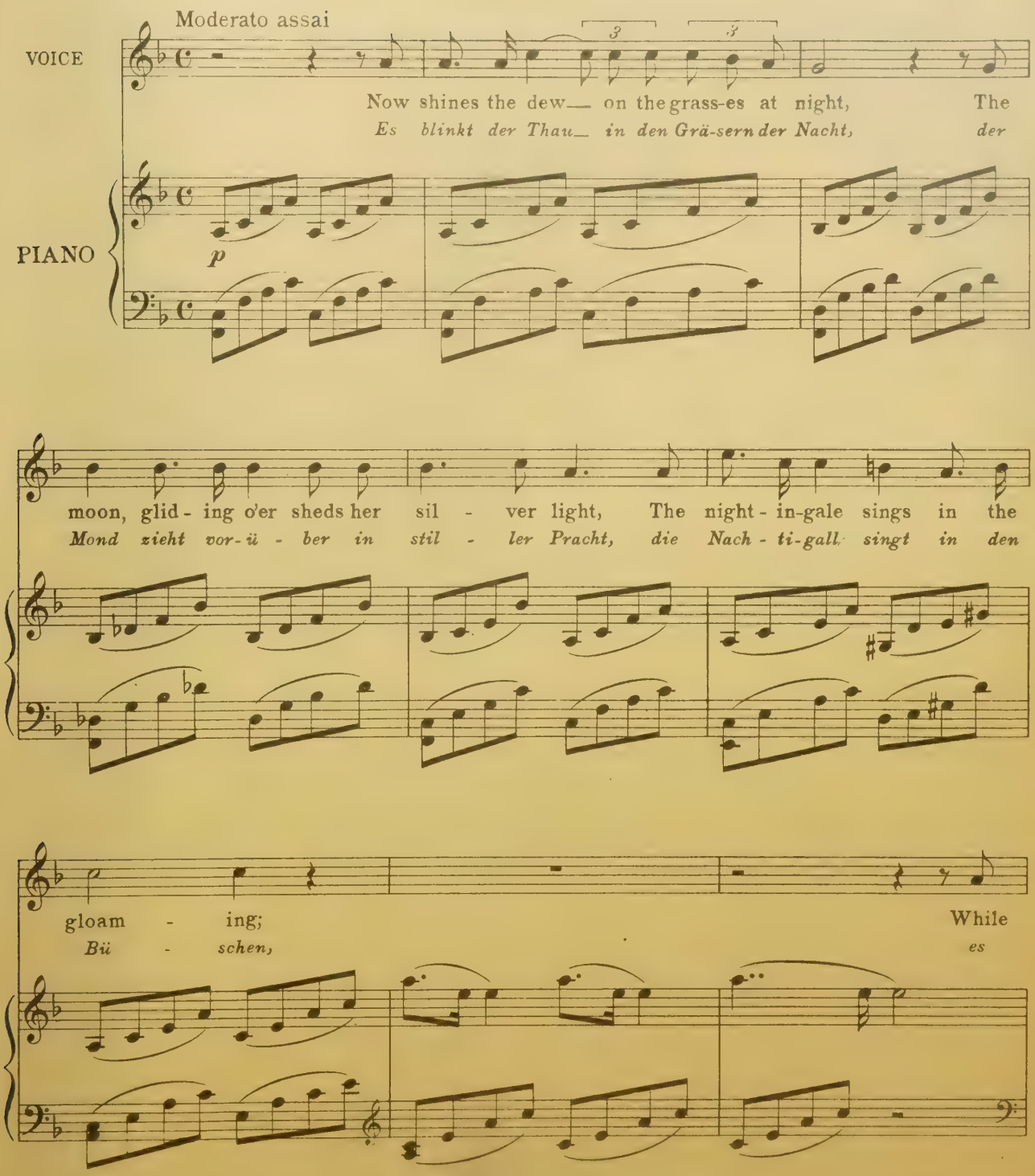
NOW SHINES THE DEW

(ES BLINKT DER THAU)

(Original Key)

G. von BODDIEN
Translated by Arthur Westbrook

ANTON RUBINSTEIN
Op. 72, № 1


Moderato assai
VOICE
PIANO
p
Now shines the dew— on the grass-es at night, The
Es blinkt der Thau— in den Grä-sern der Nacht, der
moon, glid - ing o'er sheds her sil - ver light, The night - in-gale sings in the
Mond zieht vor-ü - ber in stil - ler Pracht, die Nach - ti-gall singt in den
gloam - ing; While
Bü - schen, es

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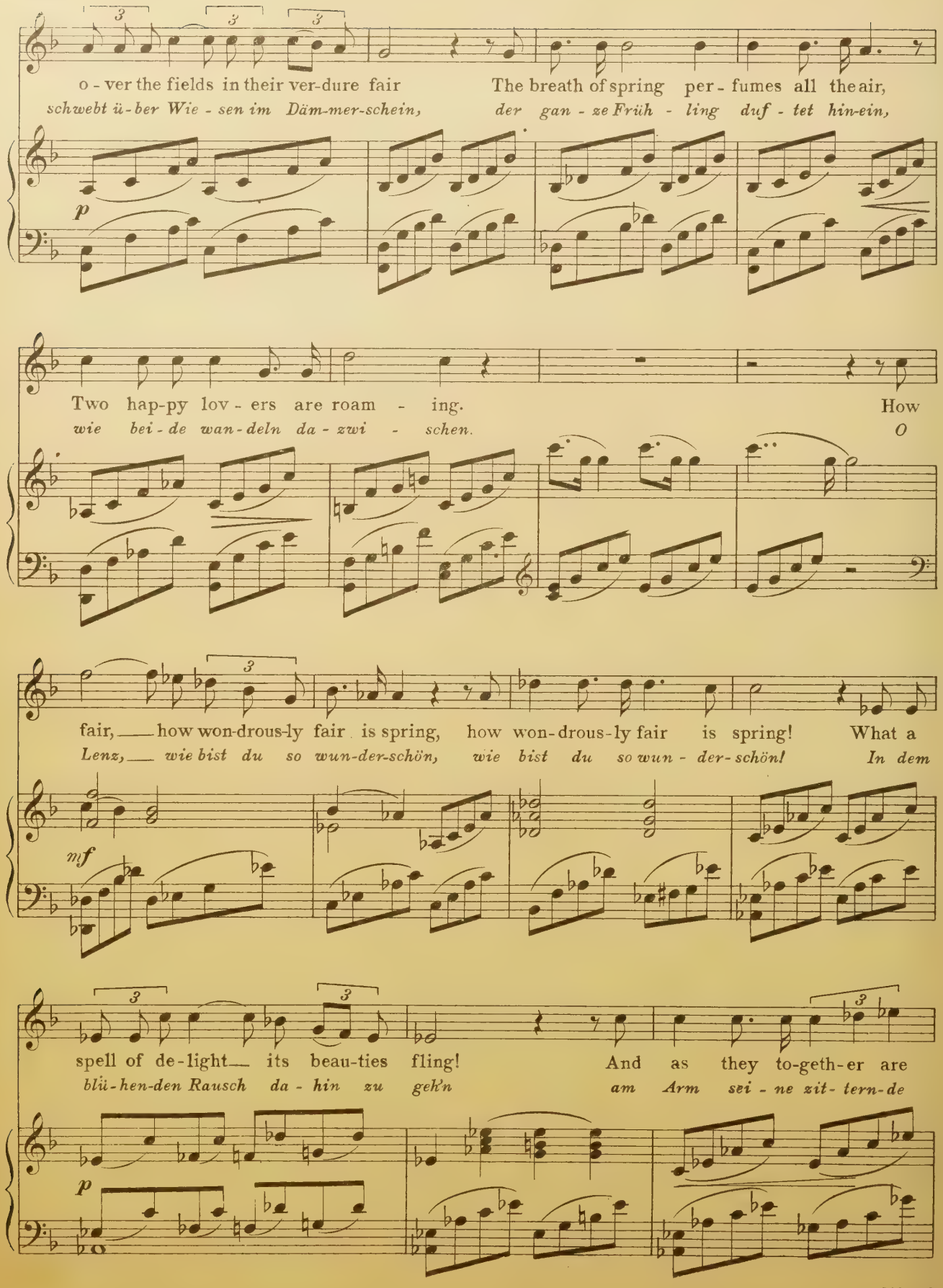
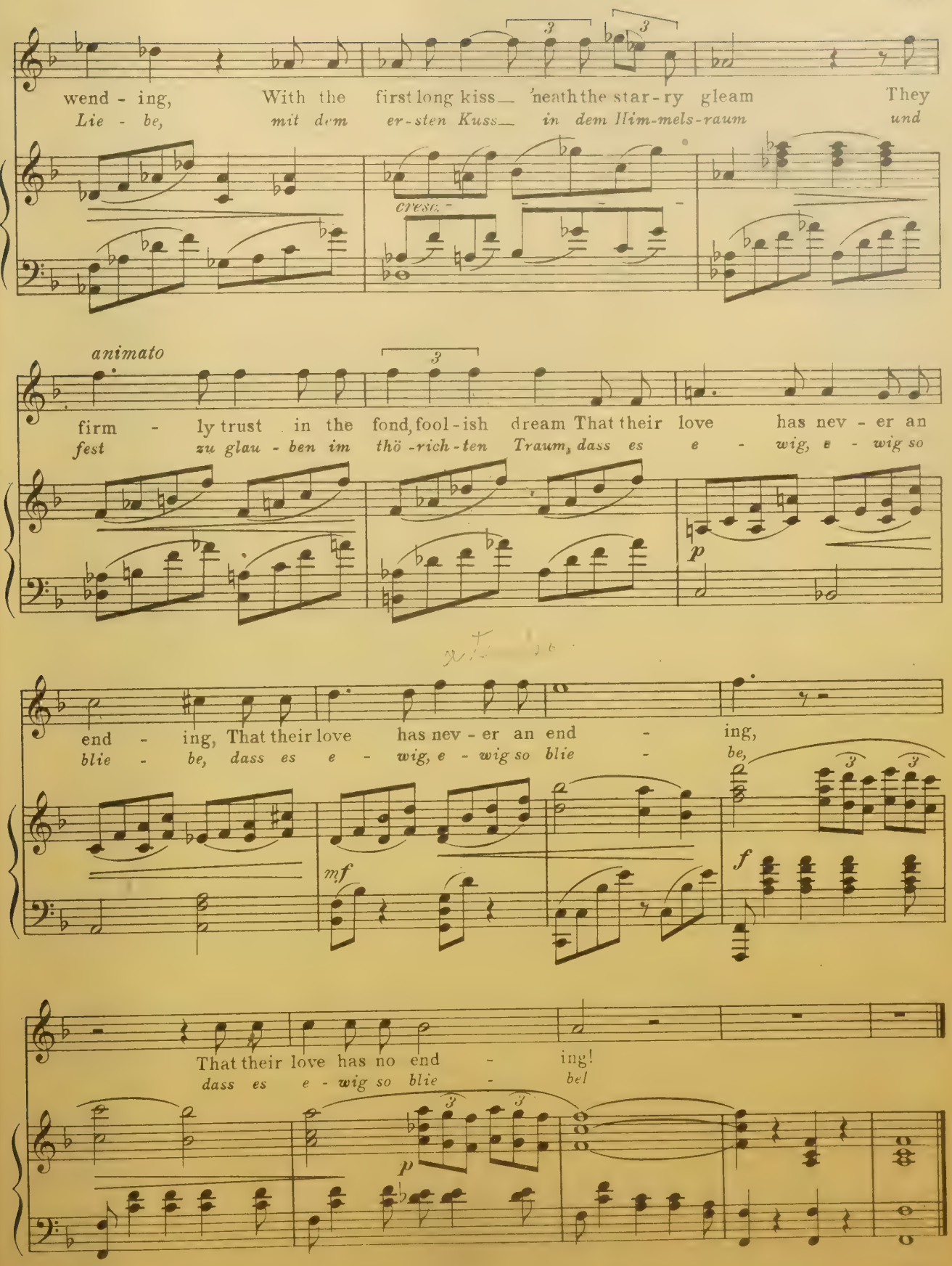

o - ver the fields in their ver-dure fair
schwebt ü-ber Wie - sen im Däm-mer-schein,
The breath of spring per - fumes all the air,
der gan - ze Früh - ling duf - tet hin-ein,
p
Two hap-py lov - ers are roam - ing.
wie bei - de wan-deln da - zwi - schen.
How
O
fair, how won-drous-ly fair is spring, how won-drous-ly fair is spring! What a
Lenz, wie bist du so wun-der-schön, wie bist du so wun - der-schön! In dem
mf
spell of de-light its beau-ties fling!
blü-hen-den Rausch da - hin zu geh'n
And as they to-geth-er are
am Arm sei - ne zit - tern-de
p

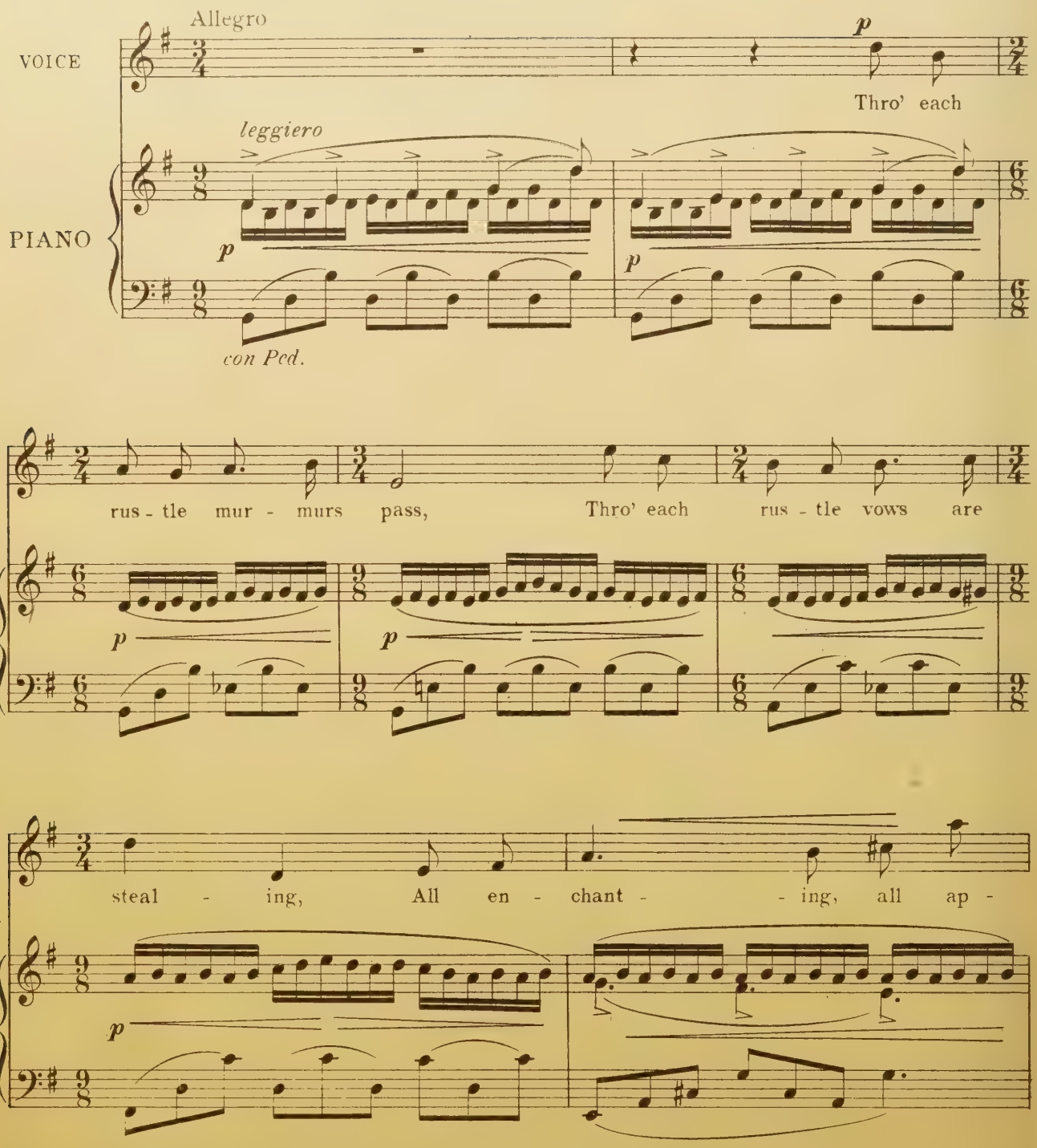

wend - ing, With the first long kiss 'neath the star-ry gleam They
Lie - be, mit dem er-sten Kuss in dem Him-mels-raum und
cresc.
animato
firm - ly trust in the fond, fool-ish dream That their love has nev - er an
fest zu glau - ben im thö-rich-ten Traum, dass es e - wig, e - wig so
p
end - ing, That their love has nev - er an end - ing,
blie - be, dass es e - wig, e - wig so blie - be,
mf
f
That their love has no end - ing!
dass es e - wig so blie - bel
p

SPRING

Original Key

Translated from the Russian
of G. NOVIKOFF by Constance Purdy

G. SACHNOFSKY, Op.4, № 2



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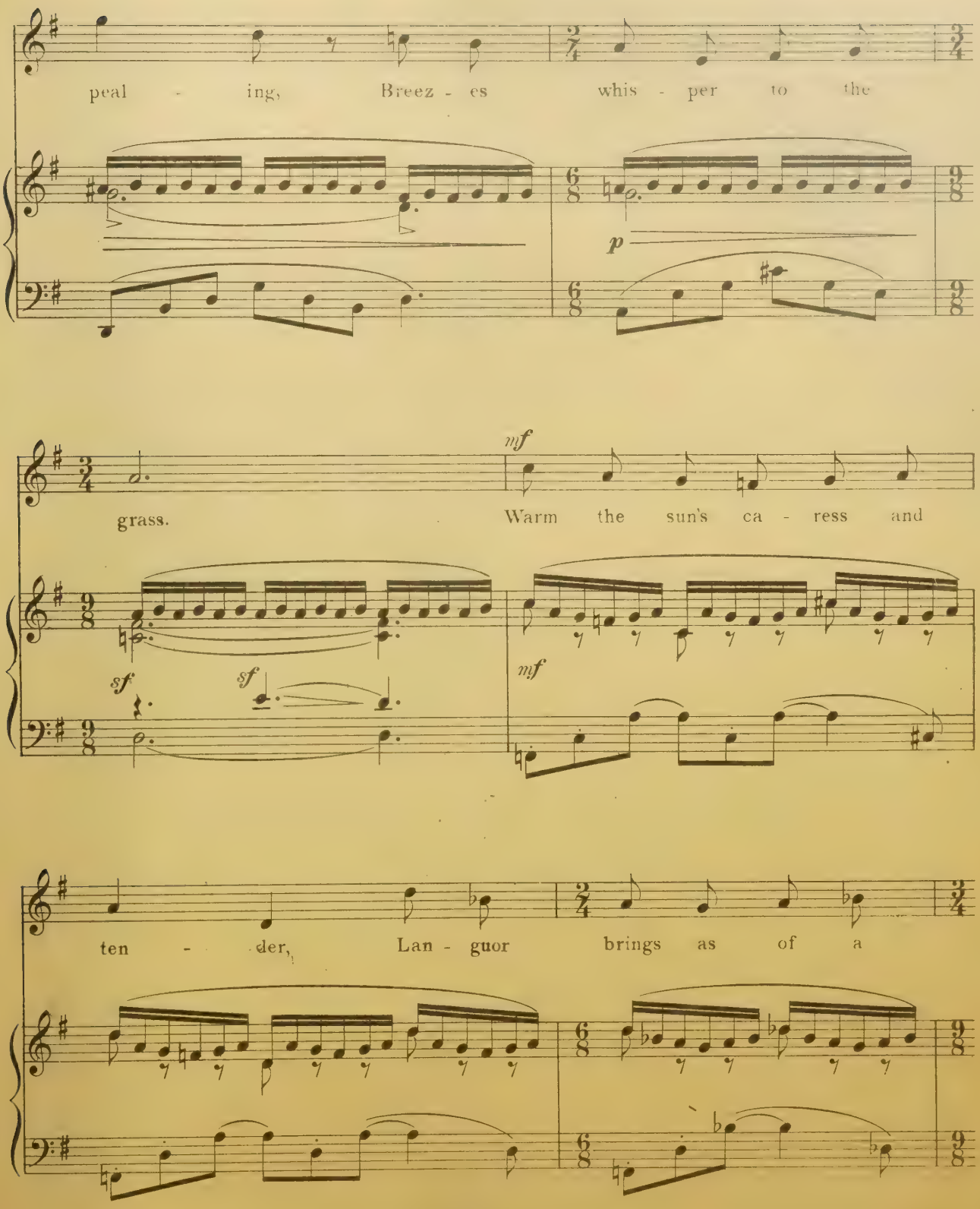
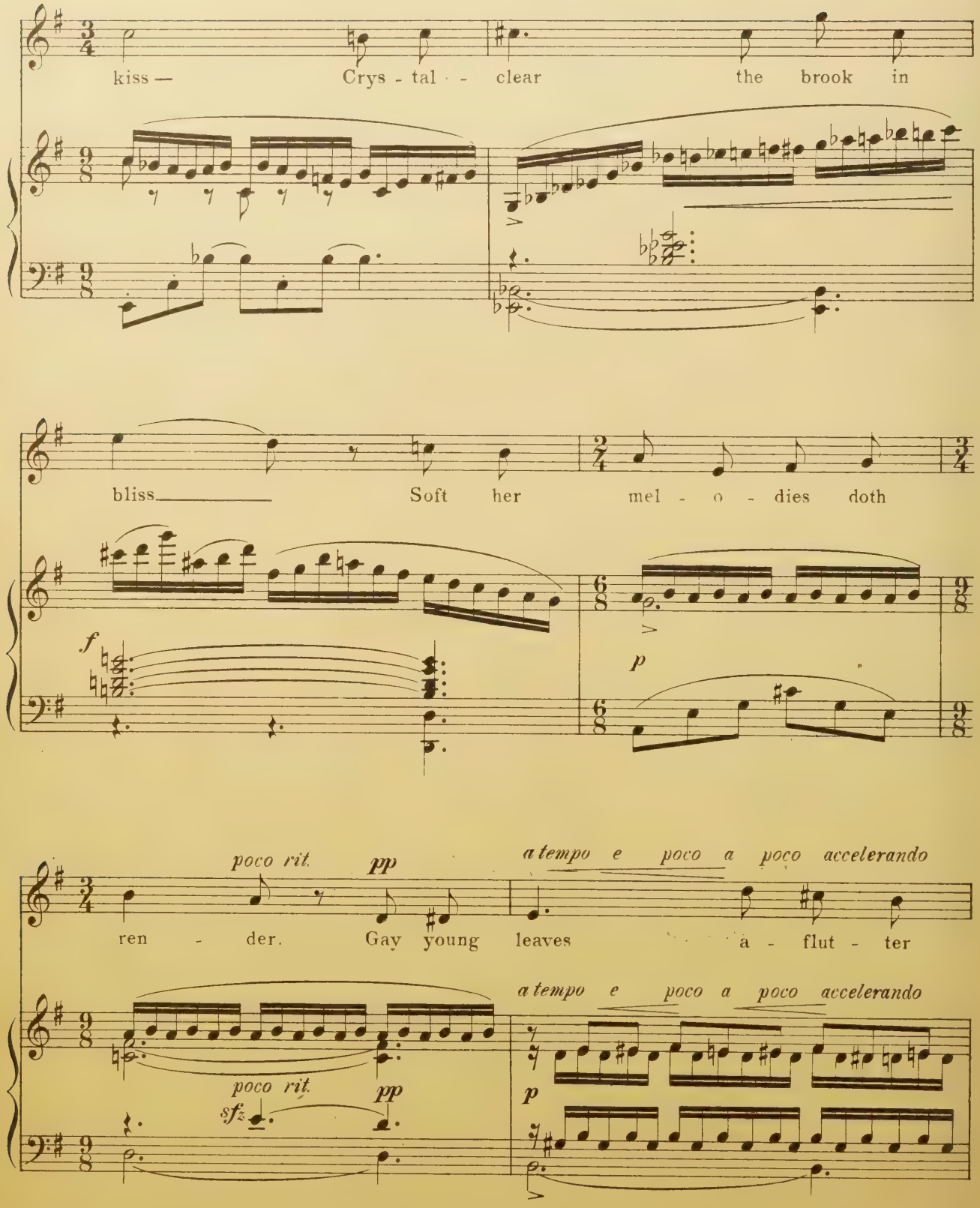
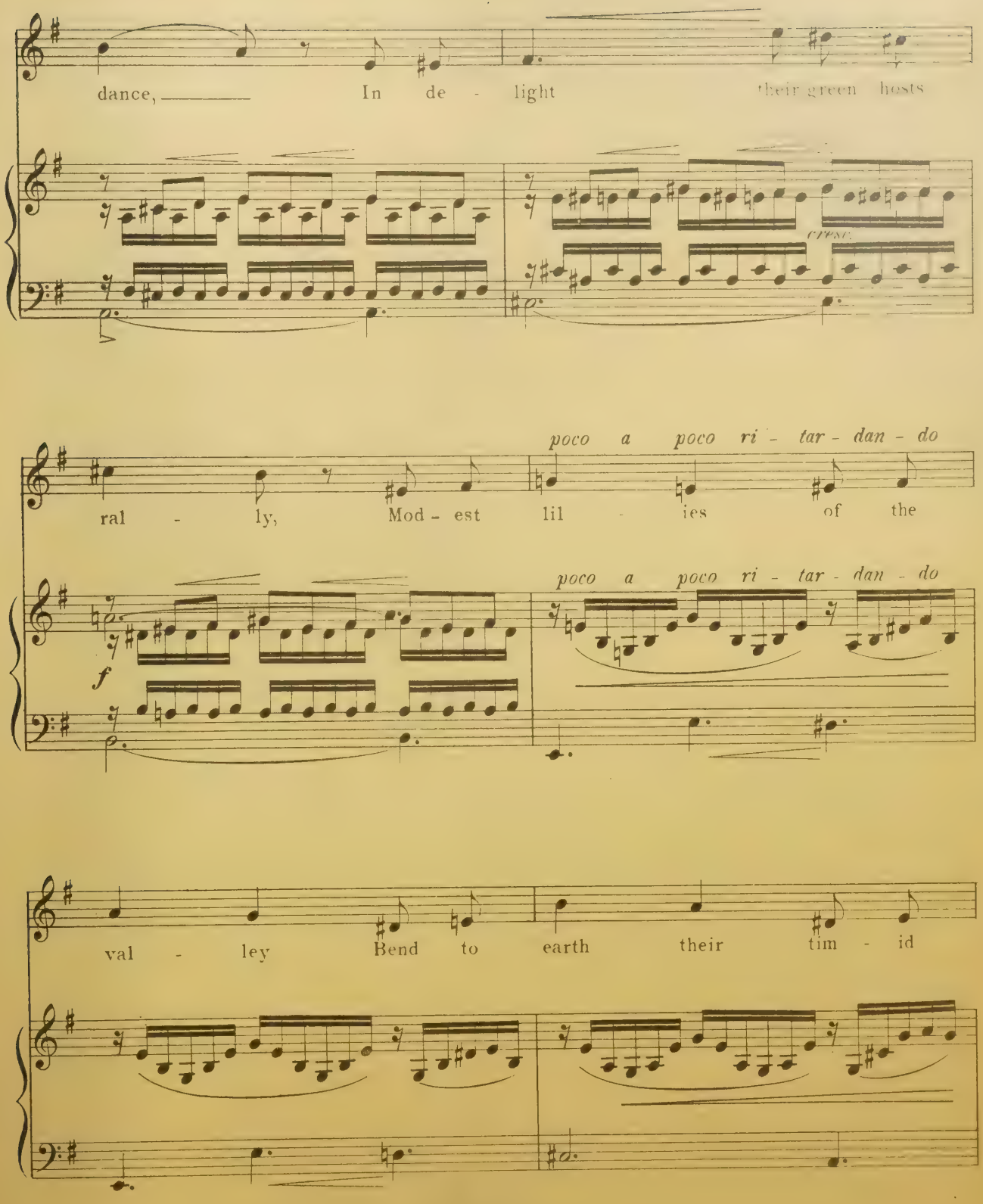
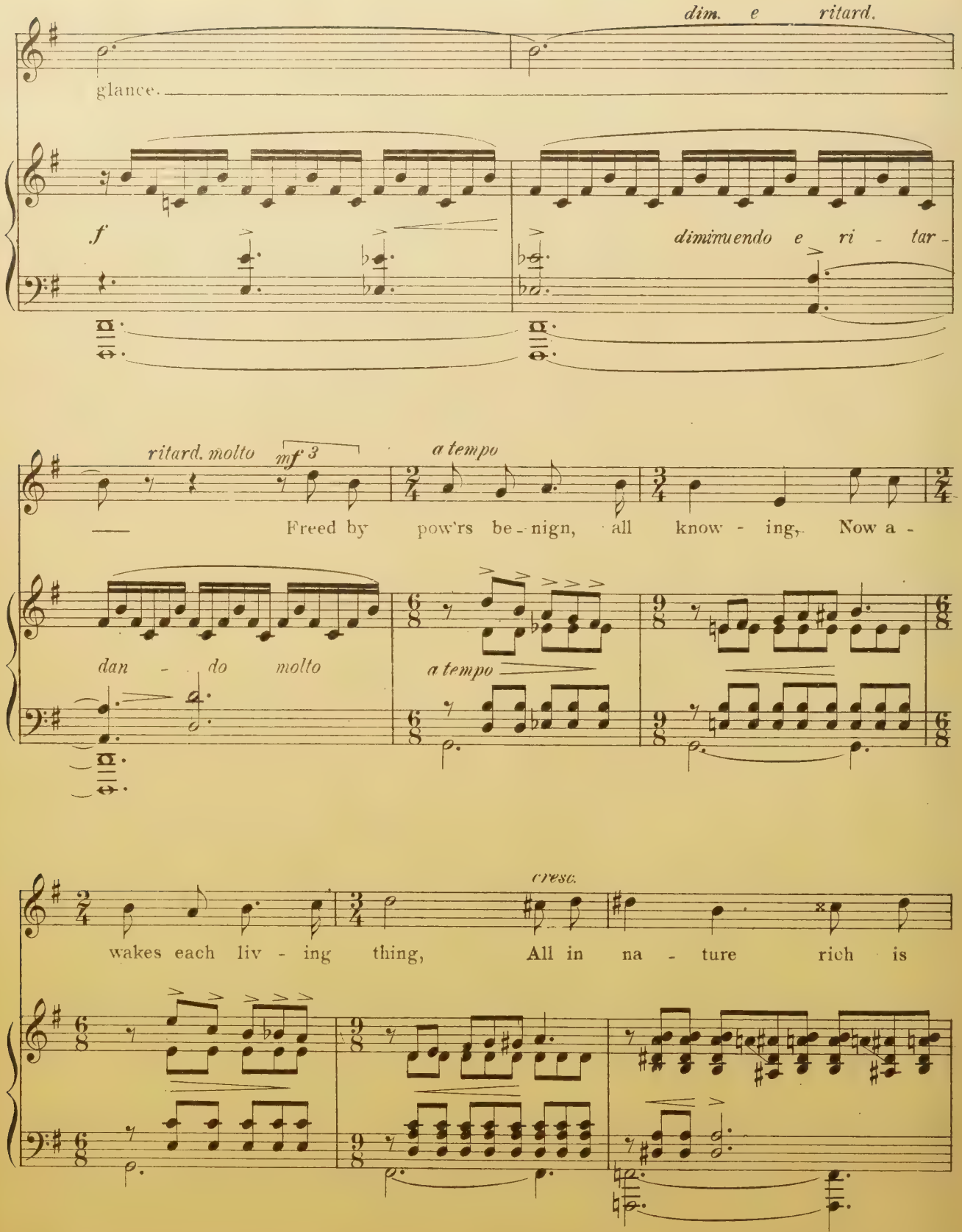
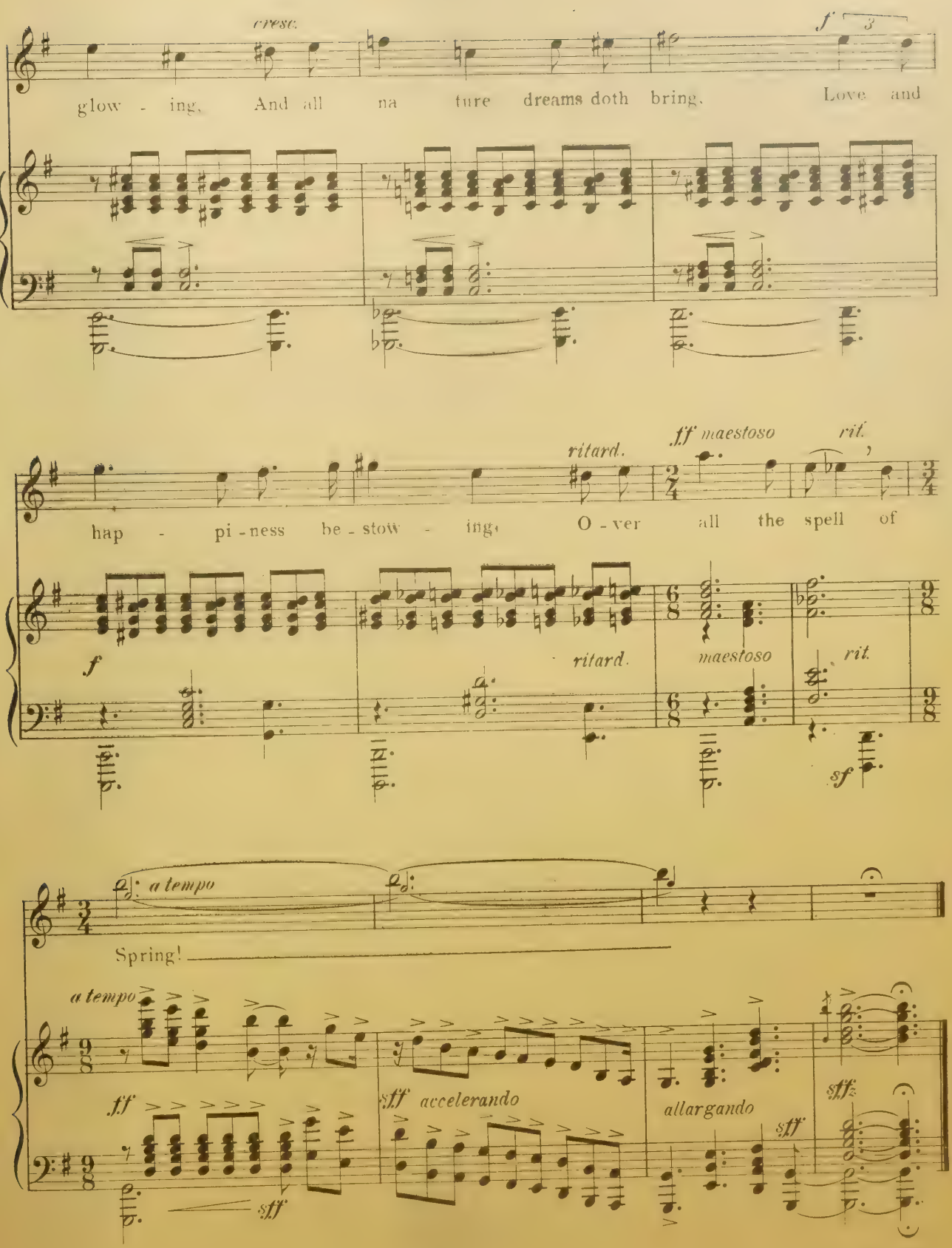

peal - ing, Breez - es whis - per to the
p
grass. Warm the sun's ca - ress and
mf
sf
sf
mf
ten - der, Lan - guor brings as of a


kiss — Crys - tal - - clear the brook in
bliss Soft her mel - o - dies doth
f
p
poco rit.
pp
ren - der. Gay young leaves a - flut - ter
a tempo e poco a poco accelerando
poco rit.
sfz
pp
a tempo e poco a poco accelerando
p


dance, In de - light their green hosts
cresc.
poco a poco ri - tar - dan - do
ral - ly, Mod - est lil - ies of the
f
poco a poco ri - tar - dan - do
val - ley Bend to earth their tim - id


dim. e ritard.
glance.
f
diminuendo e ri - tar -
ritard. molto
mf 3
a tempo
Freed by pow'rs be - nign, all know - ing, Now a -
dan - do molto
a tempo
cresc.
wakes each liv - ing thing, All in na - ture rich is


cresc.
f
3
glow - ing, And all na ture dreams doth bring. Love and
ritard.
ff maestoso
rit.
hap - pi - ness be - stow - ing. O - ver all the spell of
f
ritard.
maestoso
rit.
sf
a tempo
Spring!
a tempo
ff
sff
sff accelerando
allargando
sff
sffz

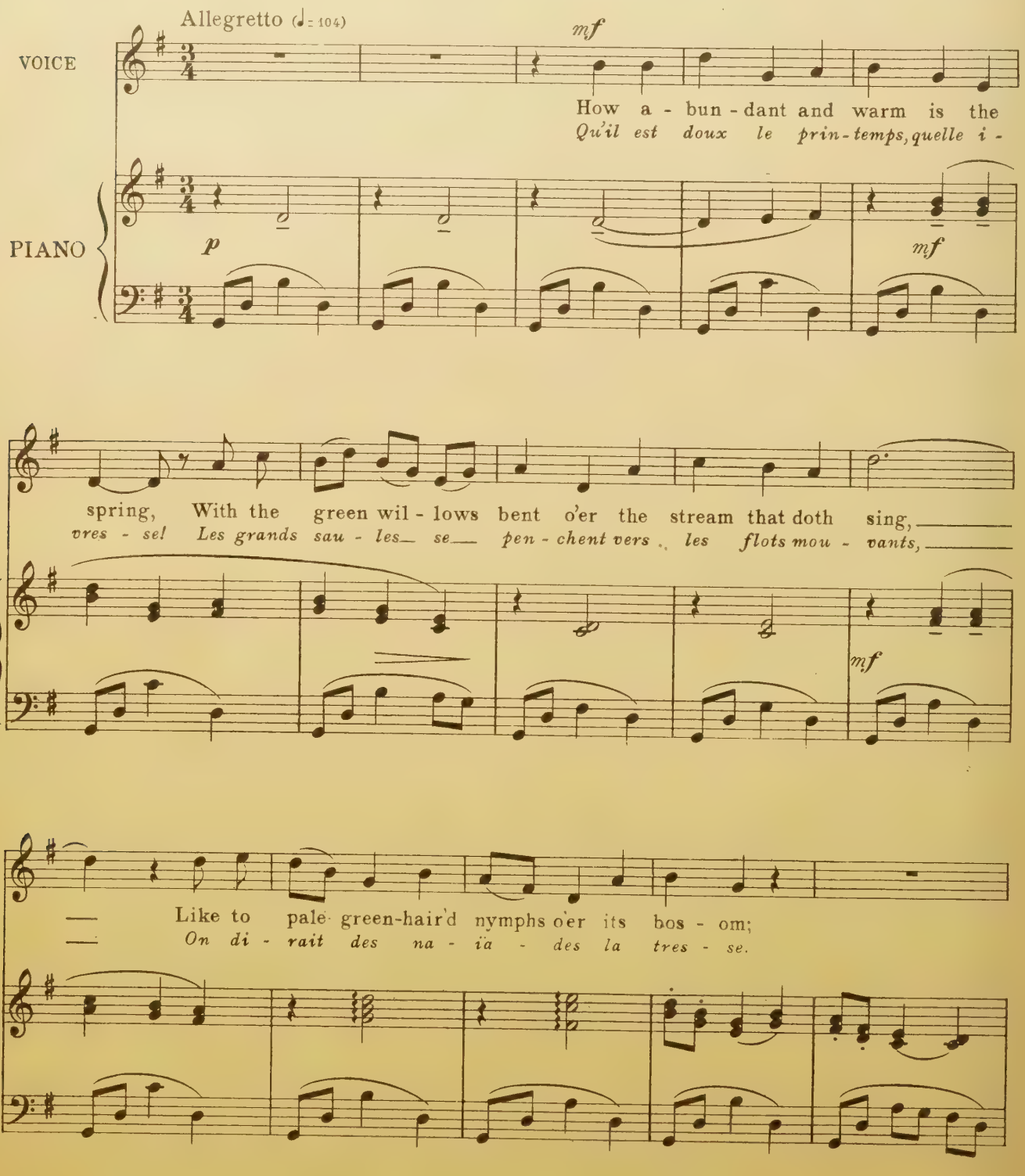
HOW ABUNDANT AND WARM IS THE SPRING!

(QU'IL EST DOUX LE PRINTEMPS)

Translated from the Russian
of LOKHVITSKY by George Harris, Jr.
French version by Jules Ruelle

(Original Key)

NIKOLAS SOKOLOFF, Op. 10, №1


Allegretto (♩= 104)
VOICE
PIANO
mf
How a - bun - dant and warm is the
Qu'il est doux le prin - temps, quelle i -
p
mf
spring, With the green wil - lows bent o'er the stream that doth sing,
vres - se! Les grands sau - les se pen - chent vers les flots mou - vants,
mf
Like to pale green-hair'd nymphs o'er its bos - om;
On di - rait des na - ïa - des la tres - se.

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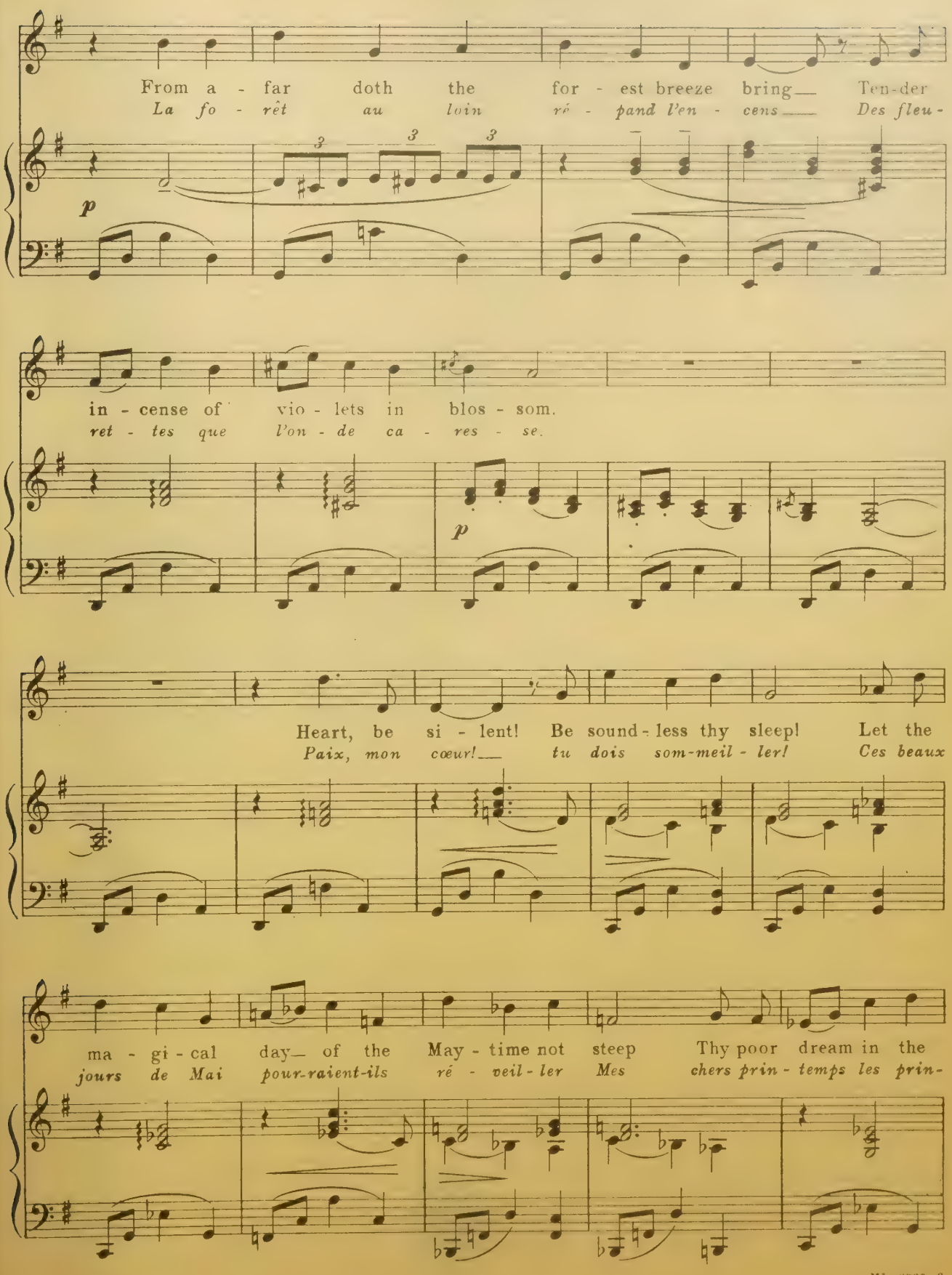
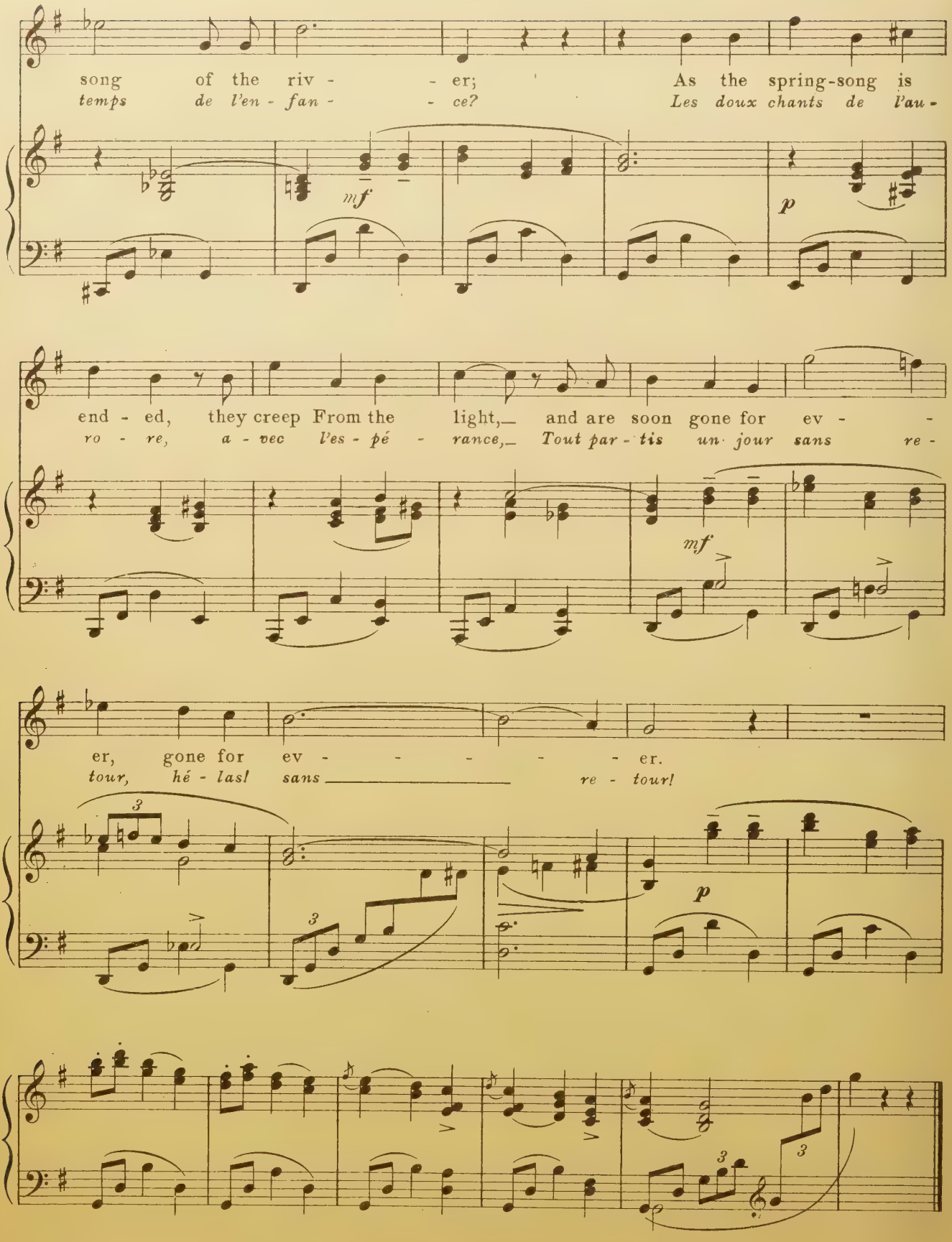

From a - far doth the for - est breeze bring Ten-der
La fo - rêt au loin ré - pand l'en - cens Des fleu -
p
in - cense of vio - lets in blos - som.
ret - tes que l'on - de ca - res - se.
p
Heart, be si - lent! Be sound - less thy sleep! Let the
Paix, mon cœur! tu dois som-meil - ler! Ces beaux
ma - gi - cal day of the May - time not steep Thy poor dream in the
jours de Mai pour-raient-ils ré - veil - ler Mes chers prin - temps les prin -


song of the riv - - er; As the spring-song is
temps de l'en - fan - - ce? Les doux chants de l'au -
mf
p
end - ed, they creep From the light,_ and are soon gone for ev - -
ro - re, a - vec l'es - pé - rance,_ Tout par - tis un jour sans re -
mf
er, gone for ev - - - - - - er.
tour, hé - las! sans _____ re - tour!
3
3
p
3
3

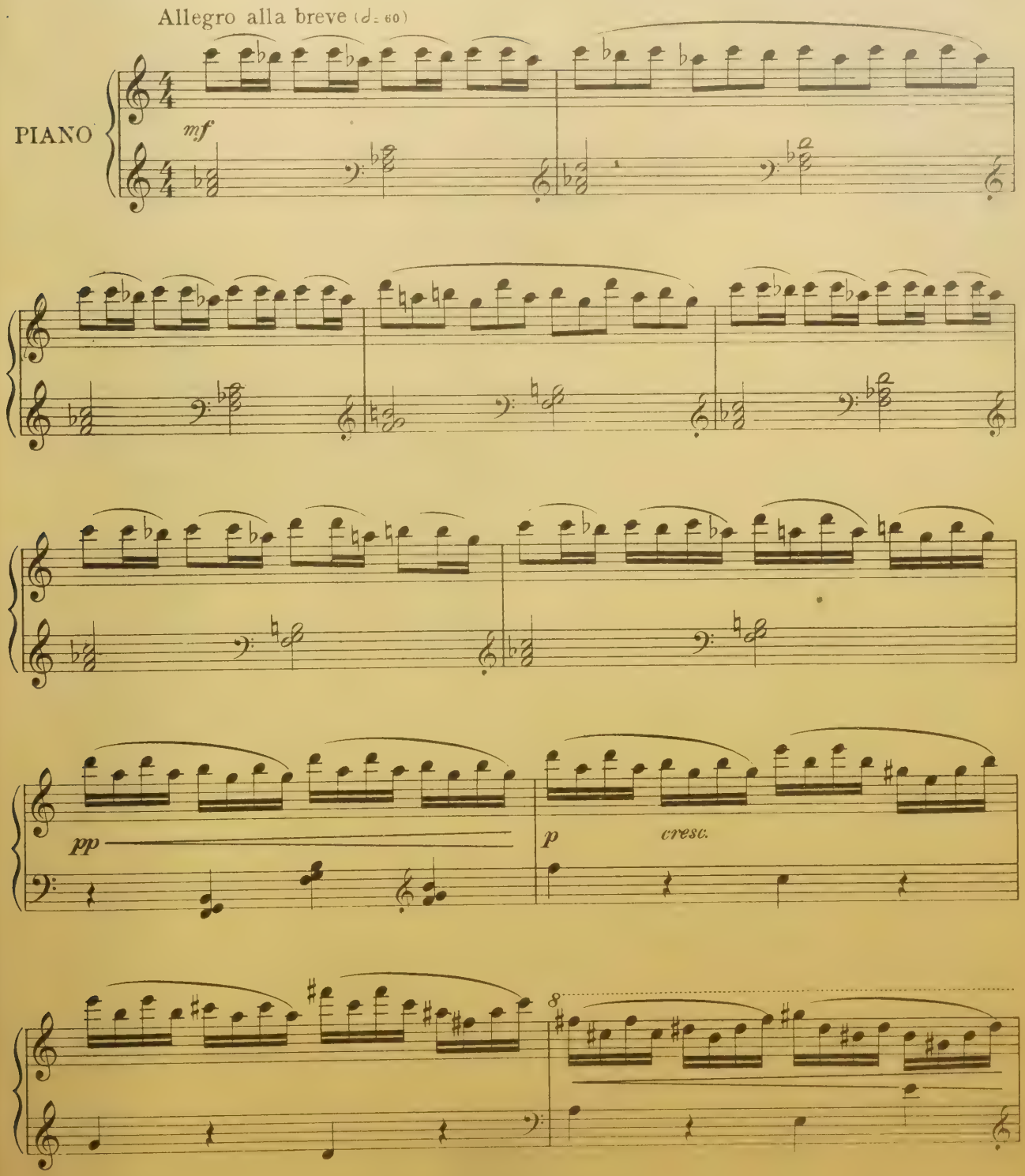
THE CLOISTER

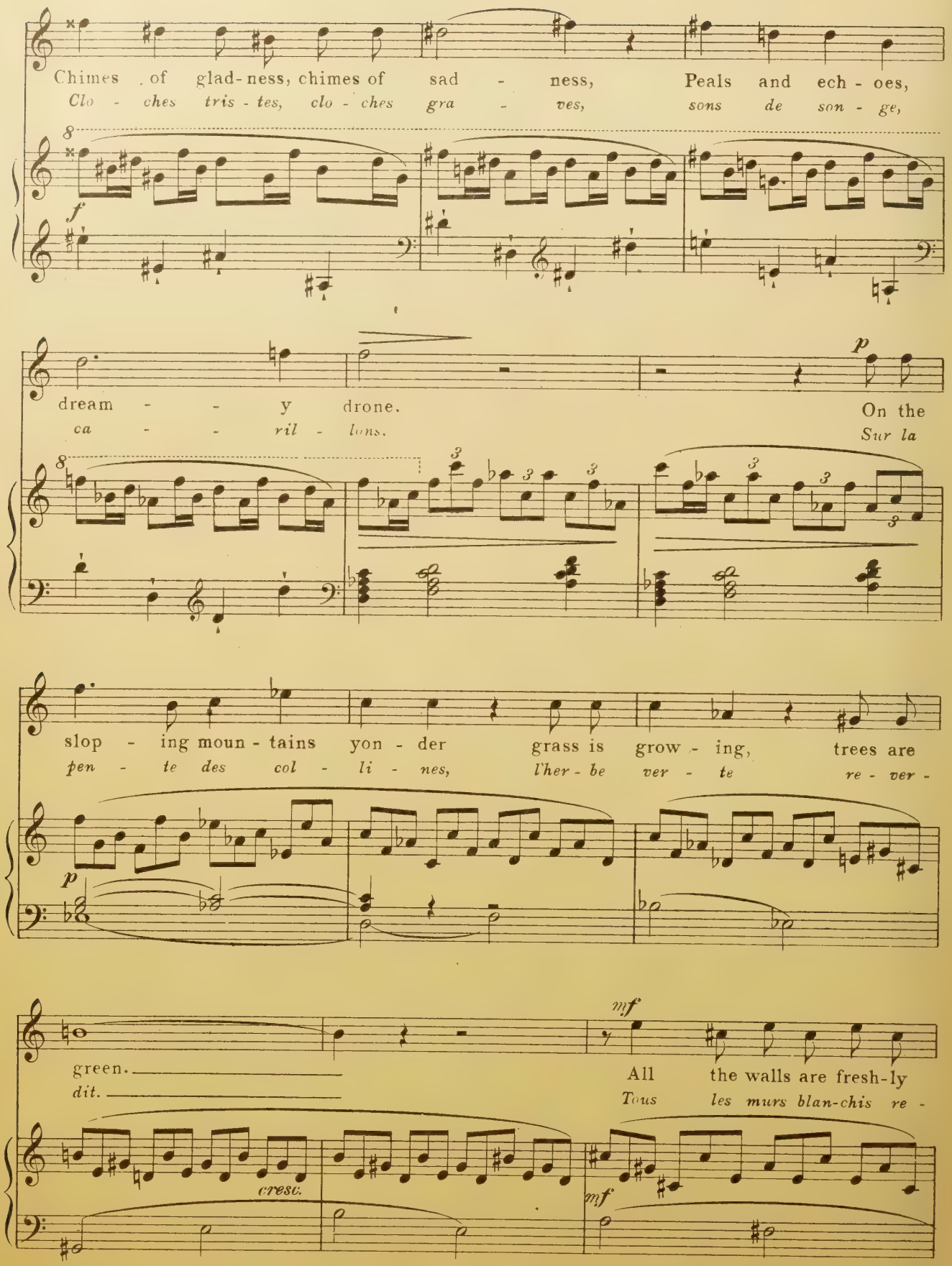
(LA NOVICE)

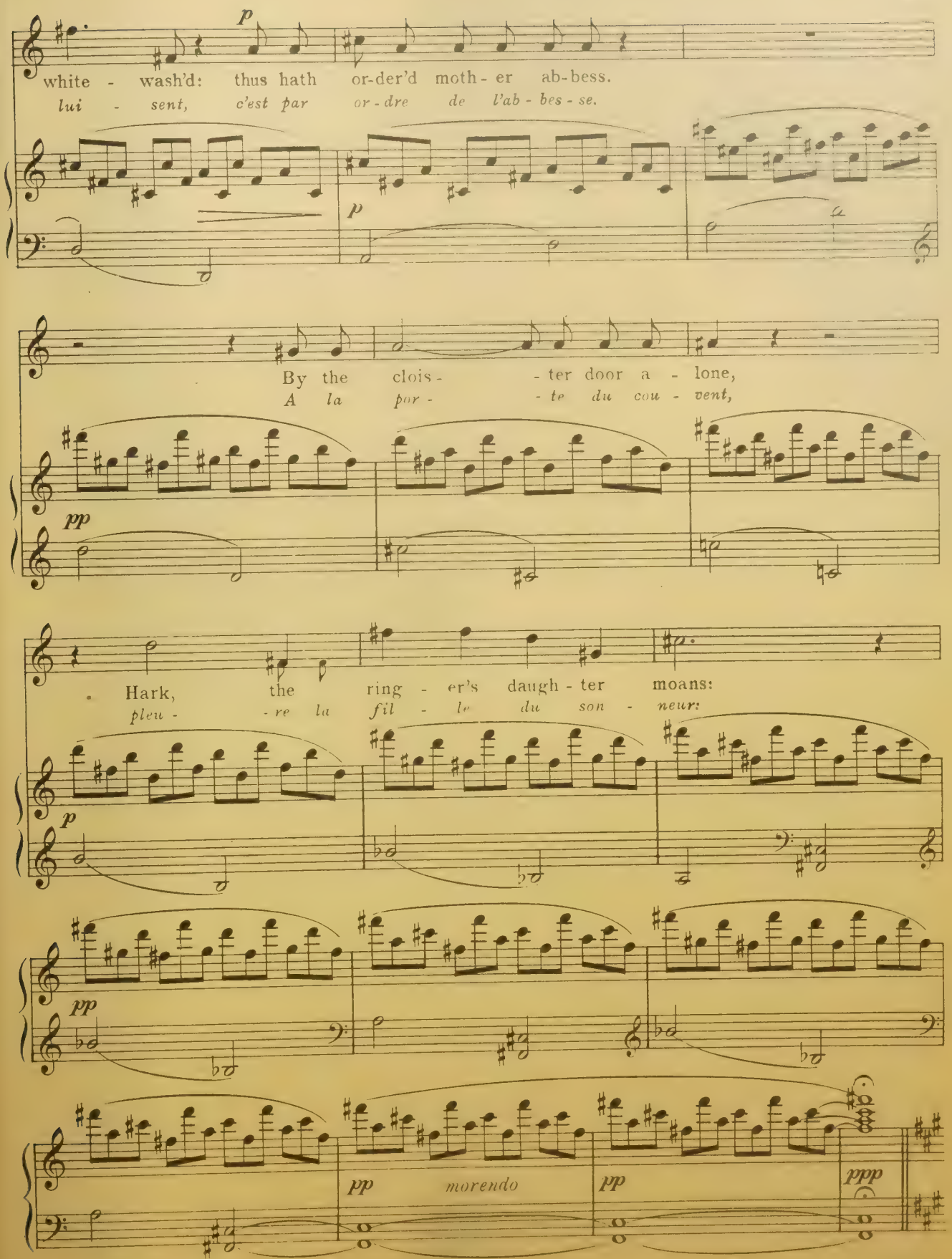
SONG OF SPRING

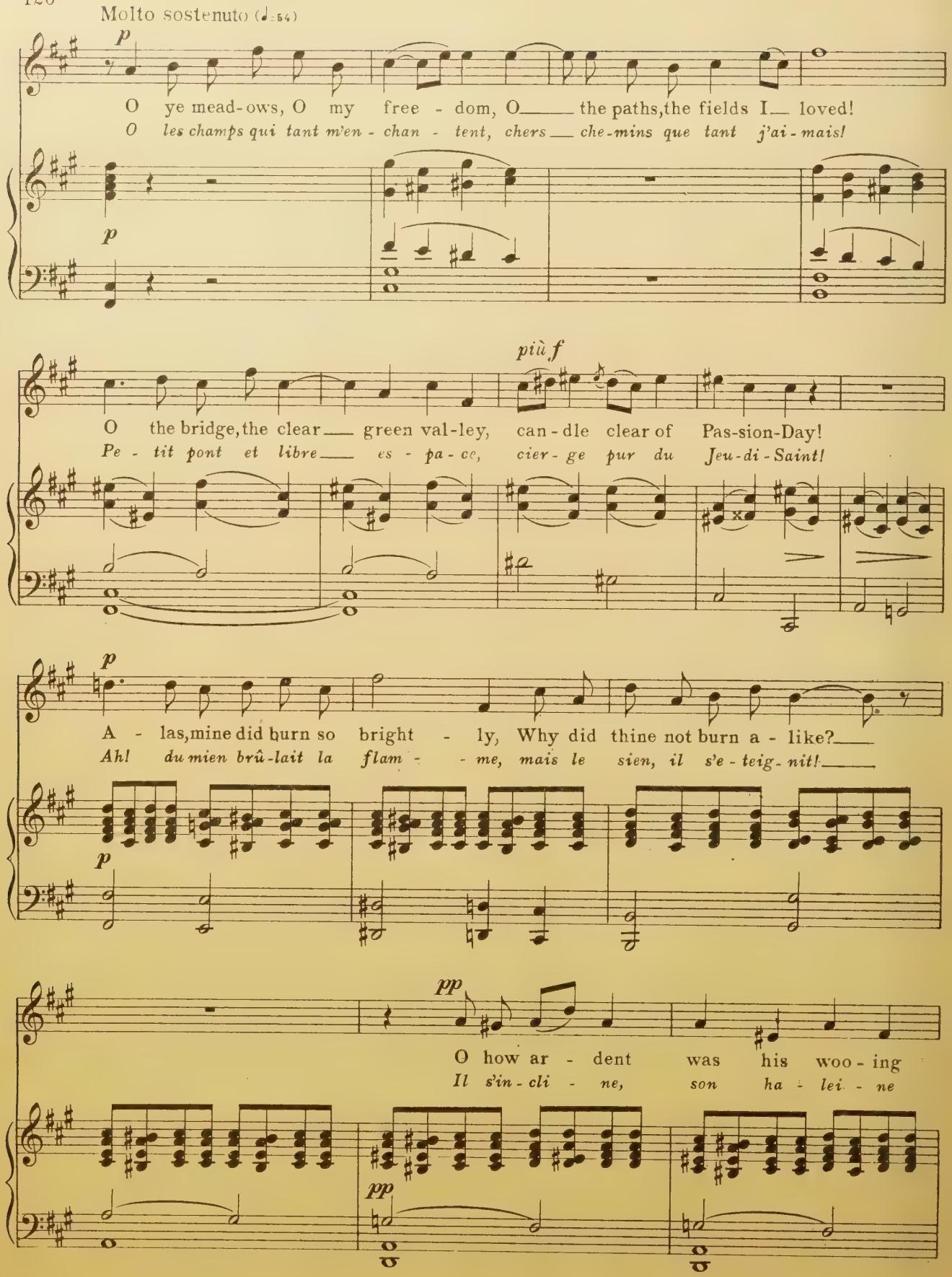
S. GORODETSKI (*Transposed*) IGOR STRAVINSKY, Op.6, №1.

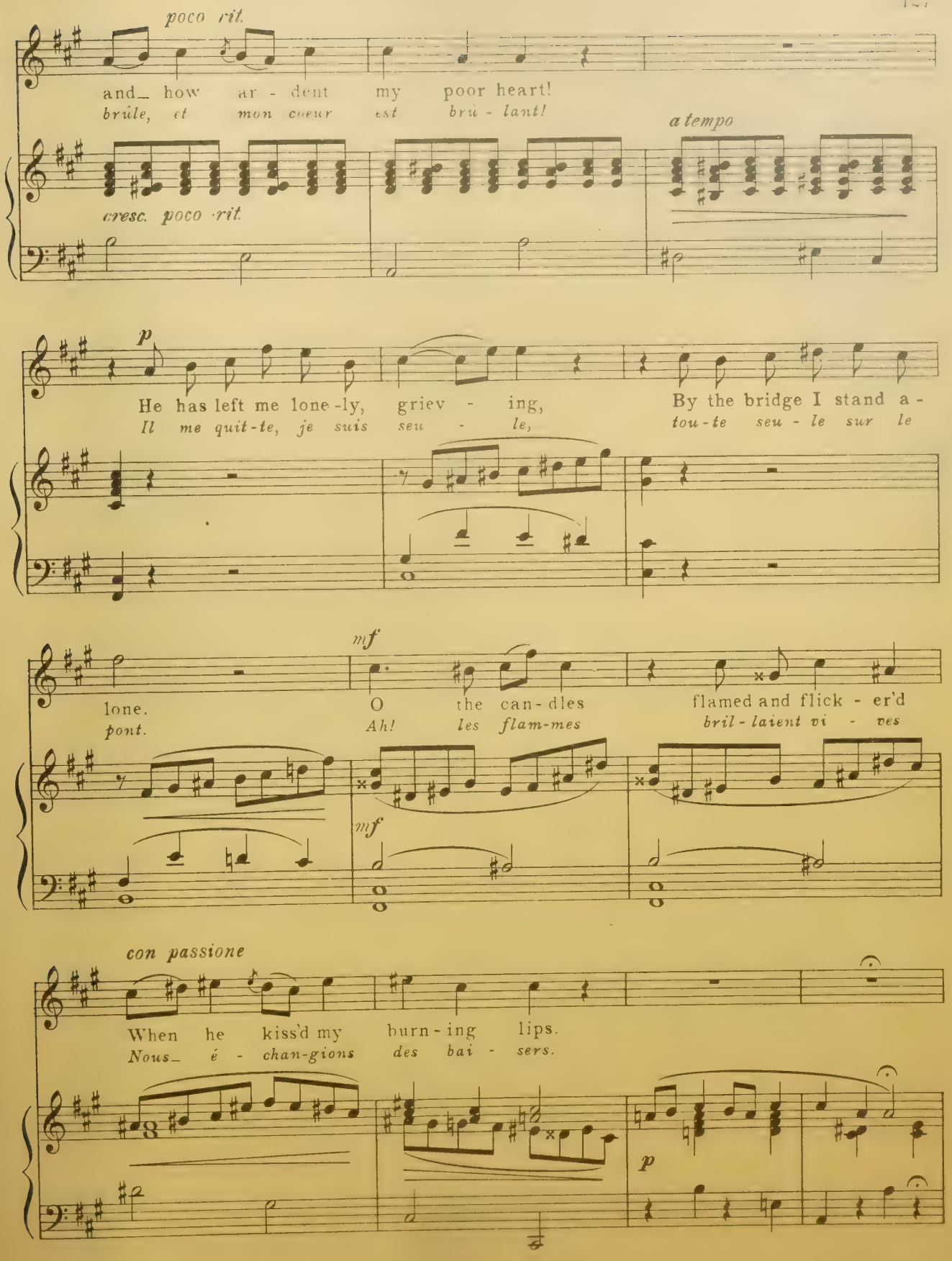
English and French versions by M. D. Calvocoressi

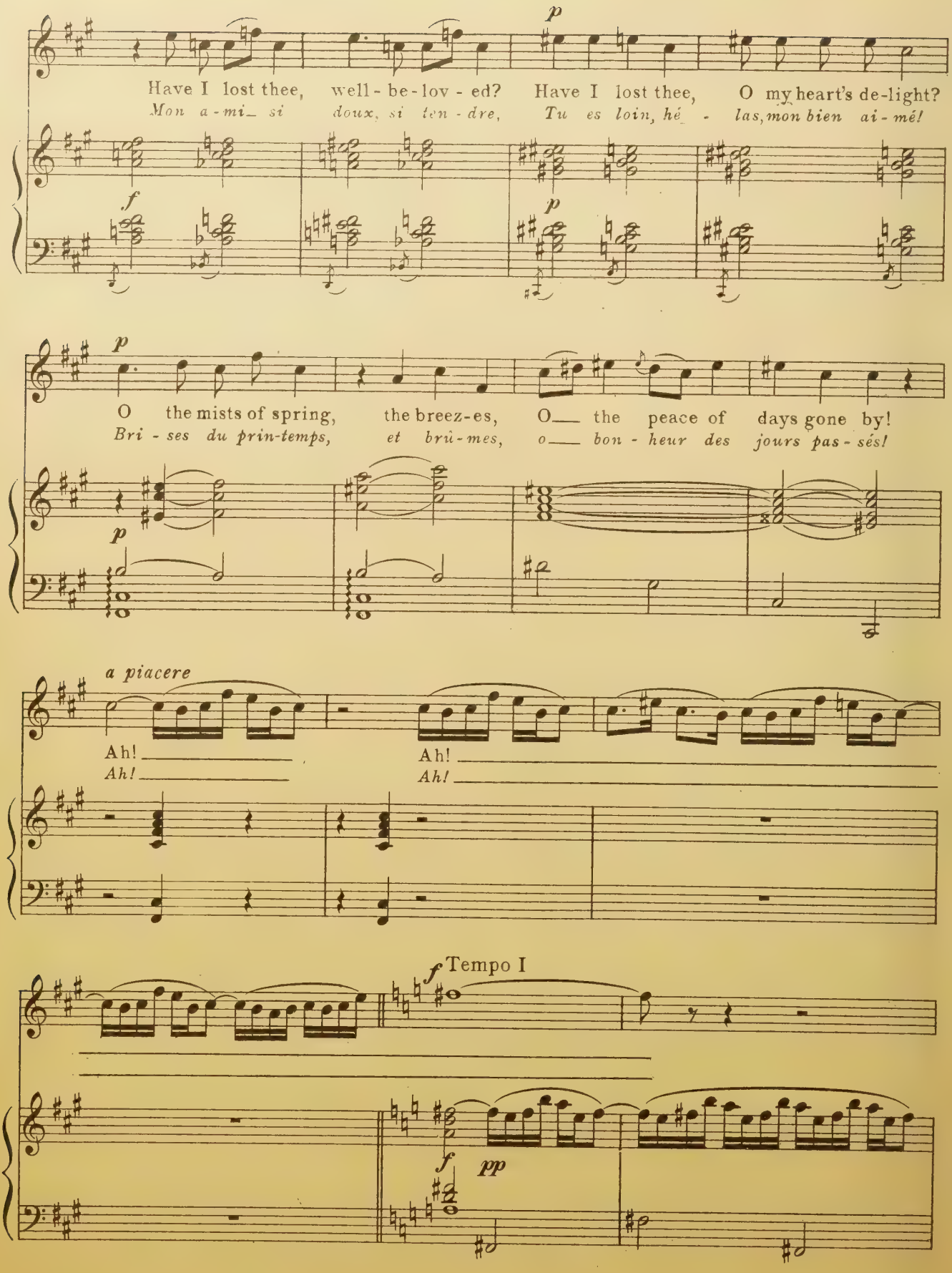


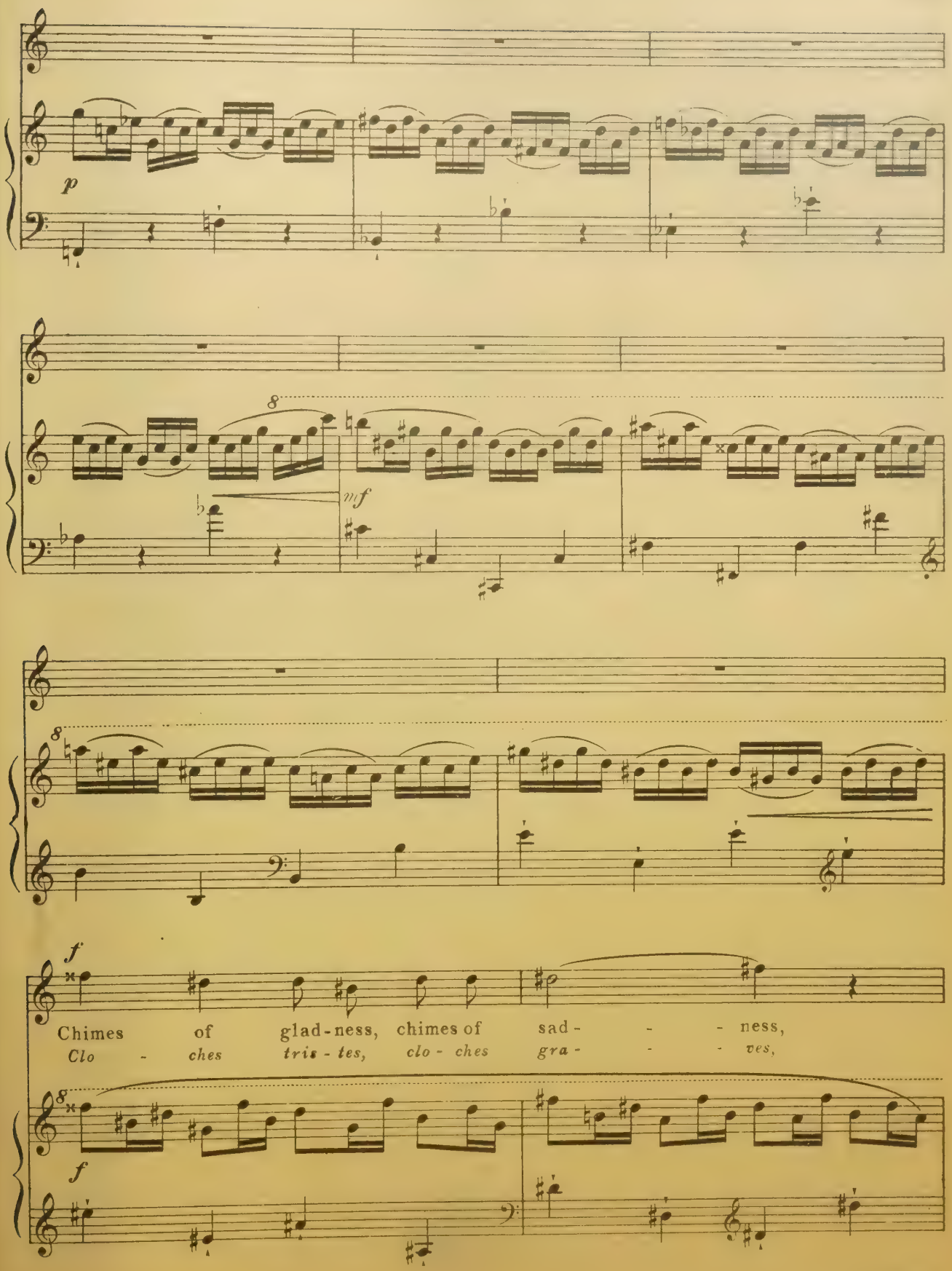

Chimes of glad-ness, chimes of sad - ness, Peals and ech - oes,
Clo - ches tris - tes, clo - ches gra - ves, sons de son - ge,
f
dream - - y drone.
ca - - ril - lons.
p
On the
Sur la
slop - ing moun - tains yon - der grass is grow - ing, trees are
pen - te des col - li - nes, l'her - be ver - te re - ver -
p
mf
green.
dit.
All the walls are fresh-ly
Tous les murs blan-chis re -
cresc.
mf

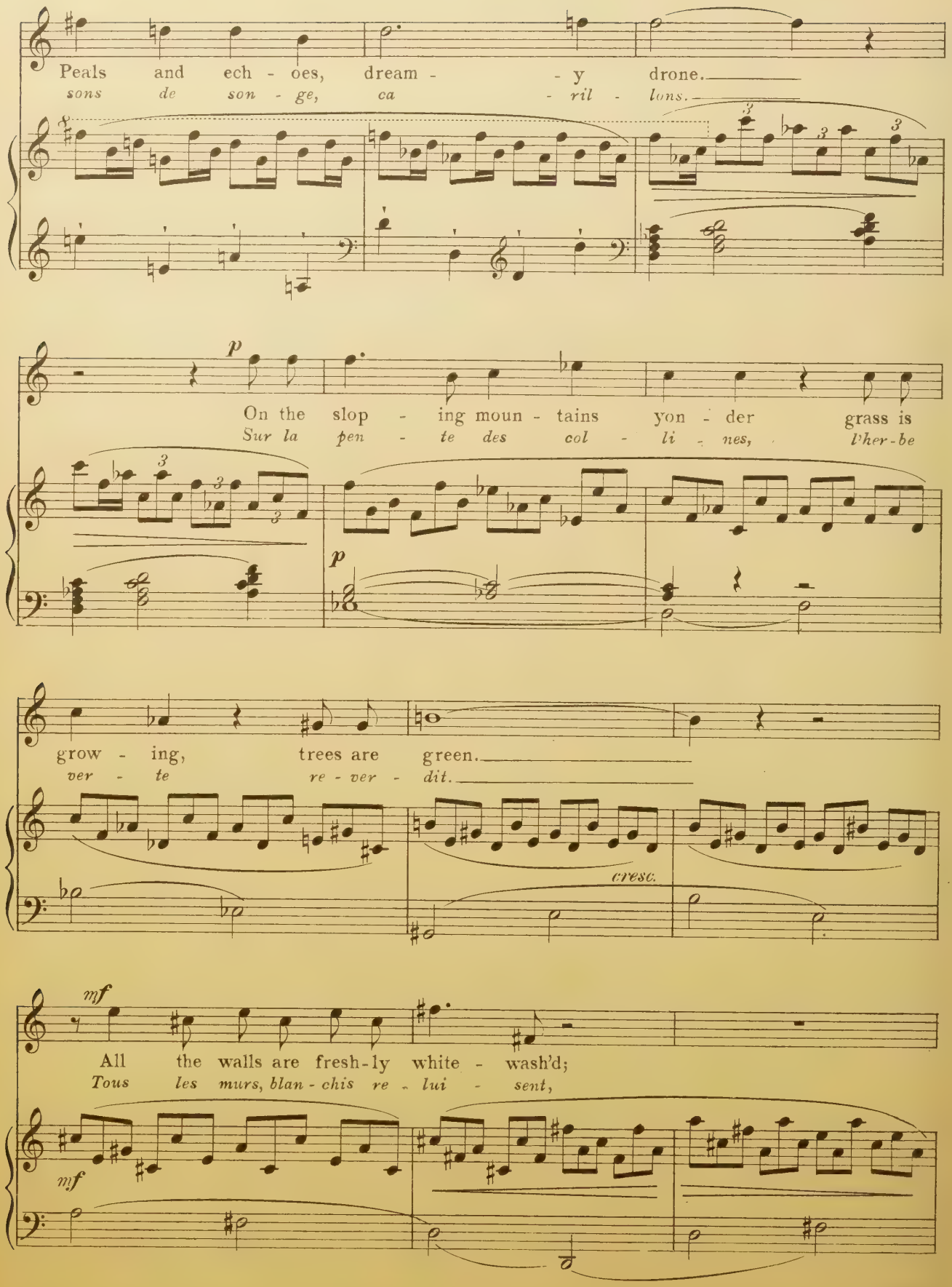

p
white - wash'd: thus hath or-der'd moth-er ab-bess.
lui - sent, c'est par or-dre de l'ab-bes-se.
p
By the clois- - ter door a - lone,
A la por- - te du cou - vent,
pp
Hark, the ring - er's daugh - ter moans:
pleu - - re la fil - le du son - neur:
p
pp
pp morendo
pp
ppp

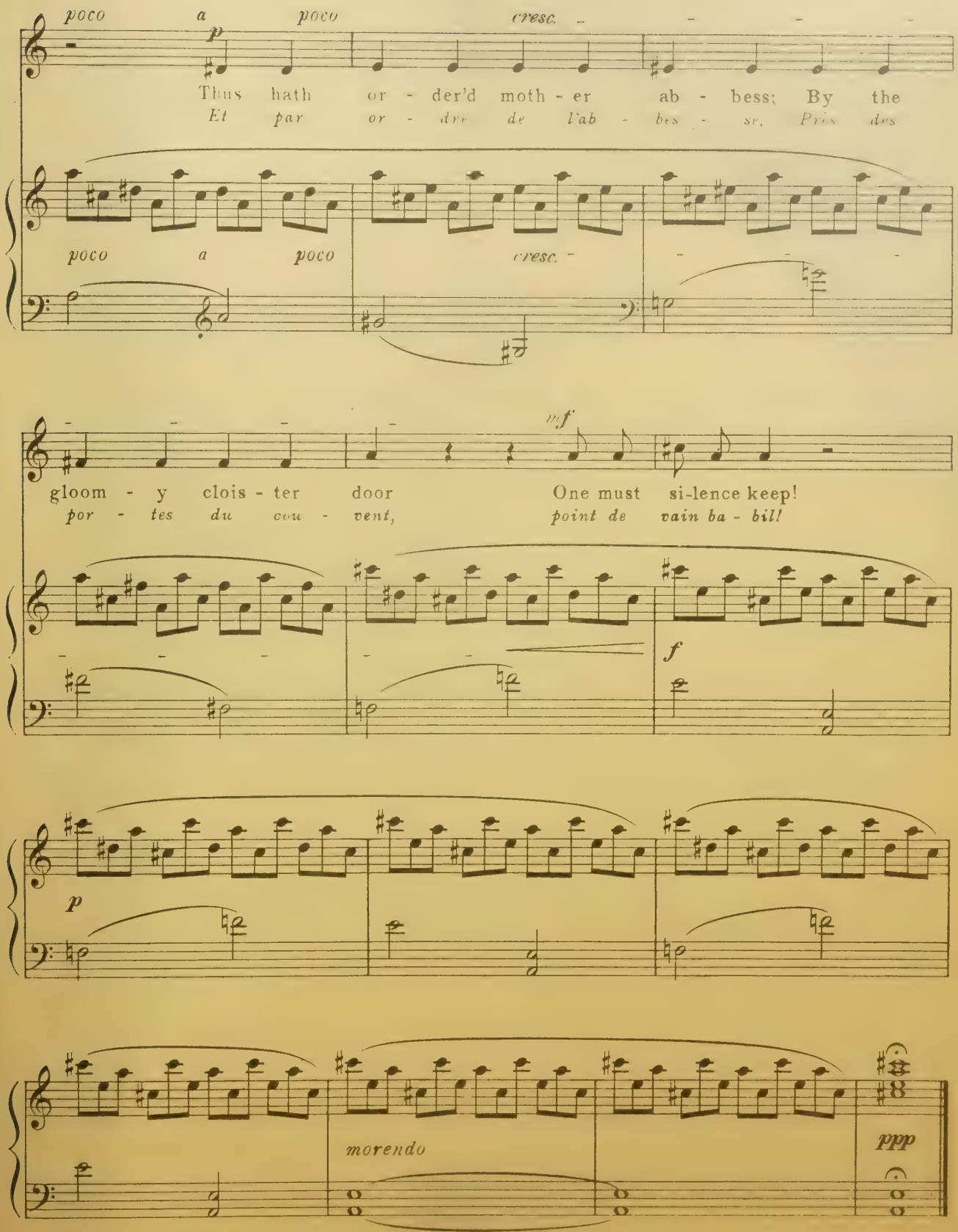

Molto sostenuto (♩=54)
p
O ye mead-ows, O my free - dom, O the paths, the fields I loved!
O les champs qui tant m'en - chan - tent, chers che-mins que tant j'ai-mais!
p
più f
O the bridge, the clear green val-ley, can-dle clear of Pas-sion-Day!
Pe - tit pont et libre es - pa - ce, cier - ge pur du Jeu-di-Saint!
p
A - las, mine did burn so bright - ly, Why did thine not burn a - like?
Ah! du mien brû-lait la flam - me, mais le sien, il s'e-teig-nit!
p
pp
O how ar - dent was his woo - ing
Il s'in-cli - ne, son ha - lei - ne
pp


poco rit.
and_ how ar - dent my poor heart!
brûle, et mon coeur est brû - lant!
a tempo
cresc. poco rit.
p
He has left me lone-ly, griev - ing,
Il me quit-te, je suis seu - le,
By the bridge I stand a -
tou-te seu - le sur le
mf
lone.
pont.
O the can-dles
Ah! les flam-mes
flamed and flick - er'd
bril-laient vi - ves
mf
con passione
When he kiss'd my burn-ing lips.
Nous_ é - chan-gions des bai - sers.
p


p
Have I lost thee, well-be-lov-ed? Have I lost thee, O my heart's de-light?
Mon a-mi_ si doux, si ten-dre, Tu es loin, hé-las, mon bien ai-mé!
f
p
p
O the mists of spring, the breez-es, O_ the peace of days gone by!
Bri-ses du prin-temps, et brû-mes, o_ bon-heur des jours pas-sés!
p
a piacere
Ah! Ah!
Ah! Ah!
f Tempo I
f
pp


p
8
mf
8
f
Chimes of glad-ness, chimes of sad- - - ness,
Clo - ches tris - tes, clo - ches gra- - - ves,
8
f


Peals and ech - oes, dream - - y drone.
sons de son - ge, ca - ril - lons.
p
On the slop - ing moun - tains yon - der grass is
Sur la pen - te des col - li - nes, l'her-be
p
grow - ing, trees are green.
ver - te re - ver - dit.
cresc.
mf
All the walls are fresh-ly white - wash'd;
Tous les murs, blan - chis re - lui - sent,
mf

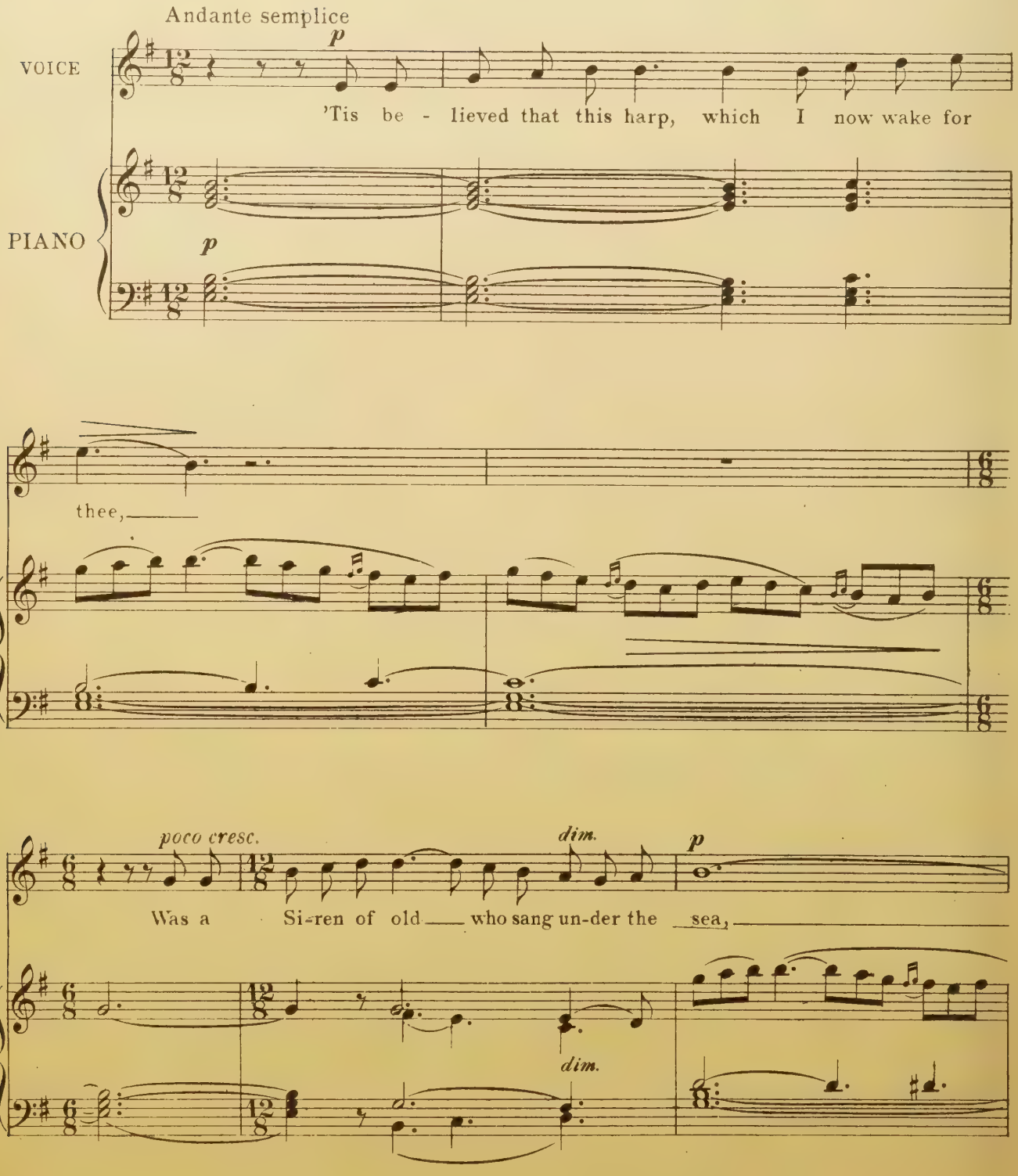

poco a poco
p
cresc.
Thus hath or - der'd moth - er ab - bess; By the
Et par or - dre de l'ab - bes - se, Près des
poco a poco
cresc.
mf
gloom - y clois - ter door One must si-lence keep!
por - tes du cou - vent, point de vain ba - bil!
f
p
morendo
ppp

THE BIRTH OF THE HARP

(Original Key)

From the "Irish Melodies"
of THOMAS MOORE

S. TANEIEFF, Op.26, №1
(1856-1915)



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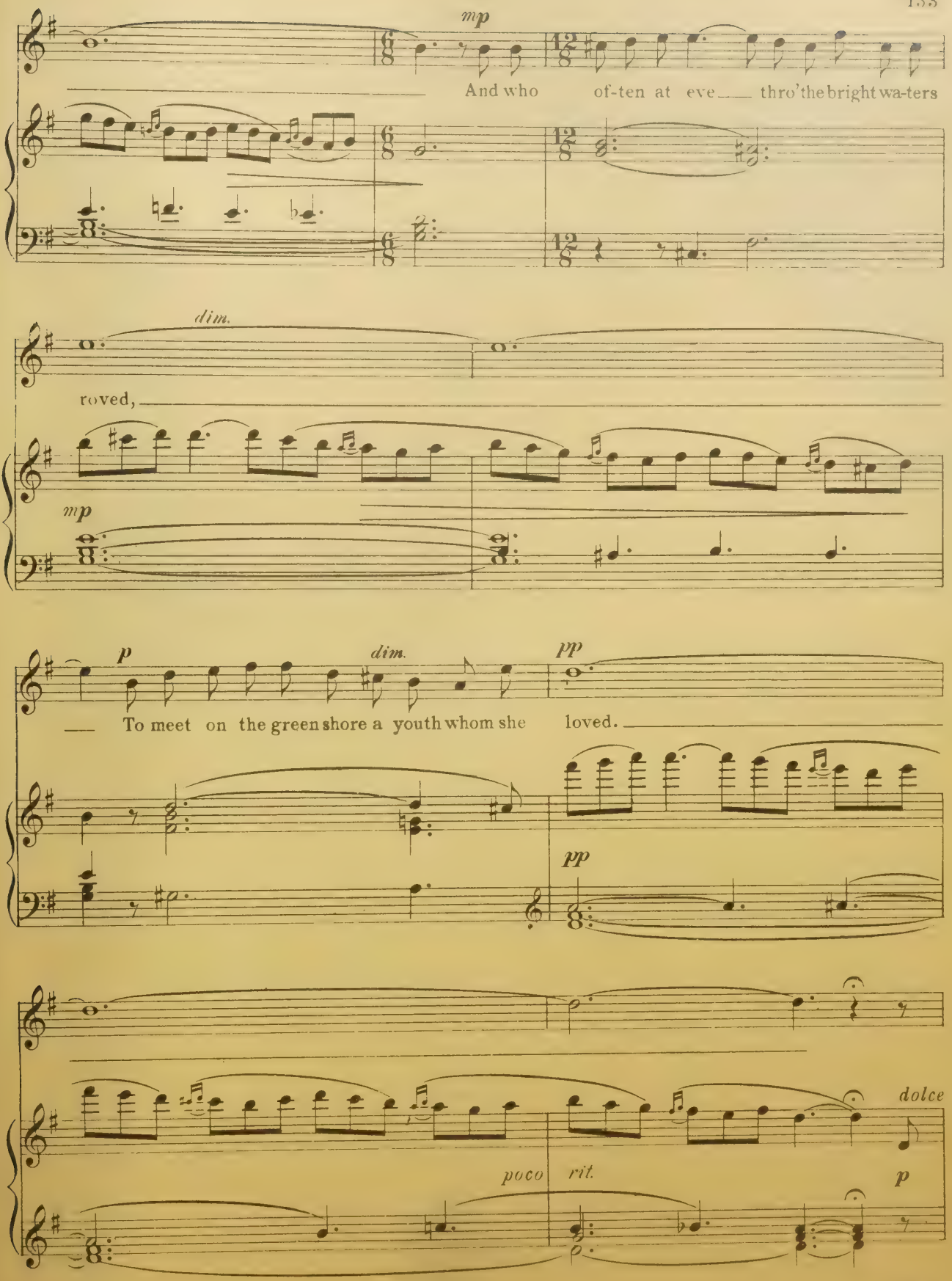
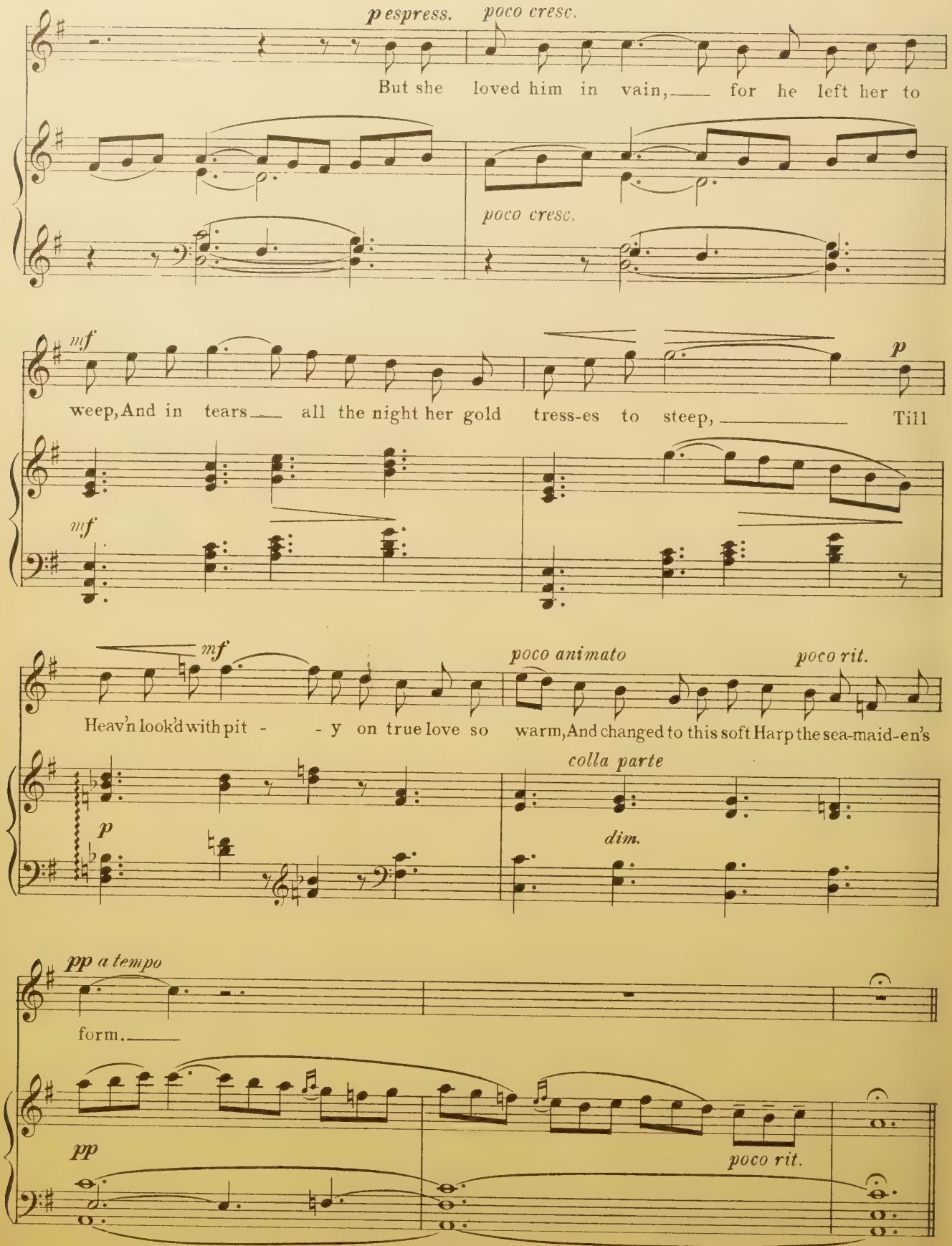
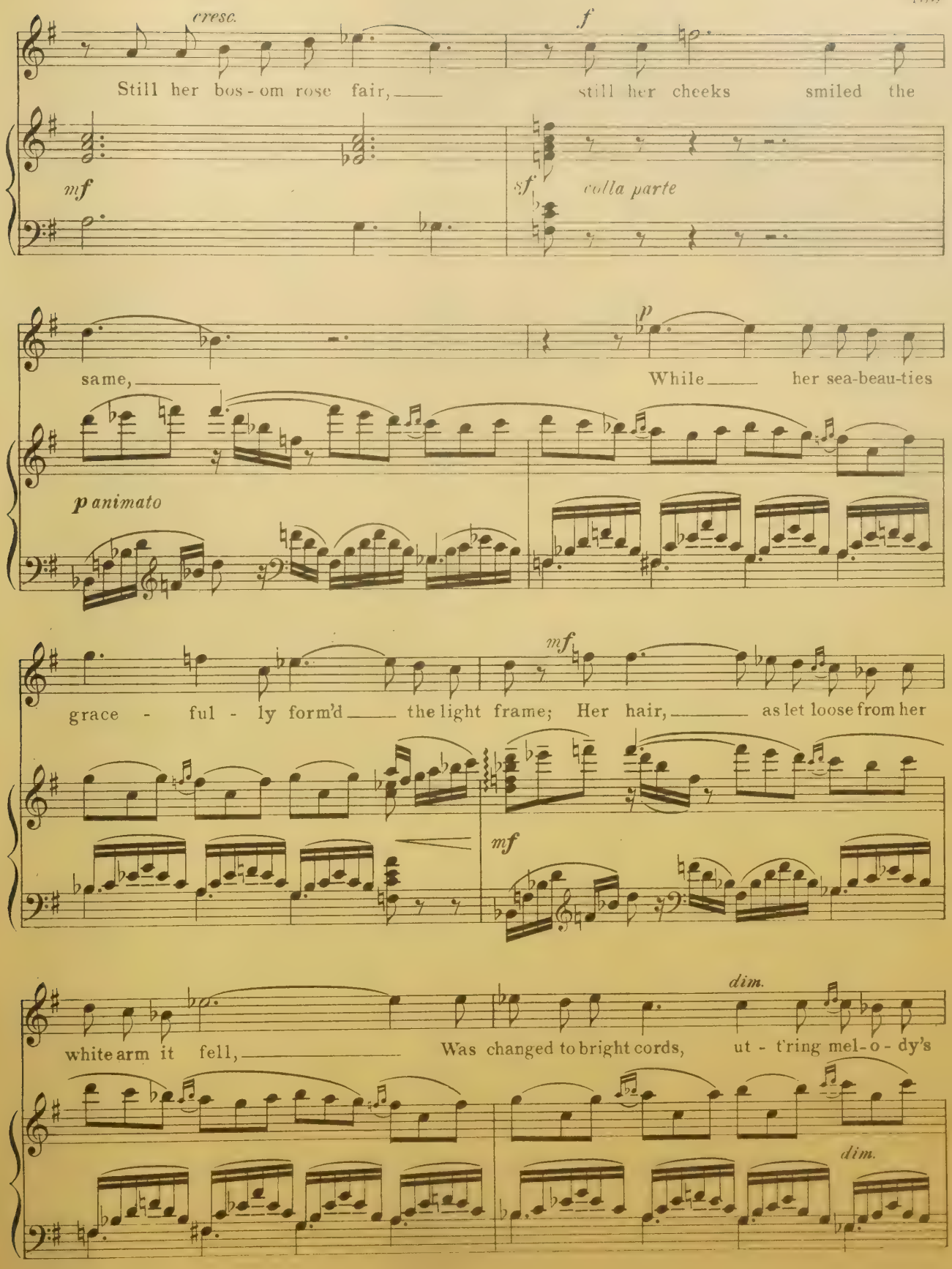
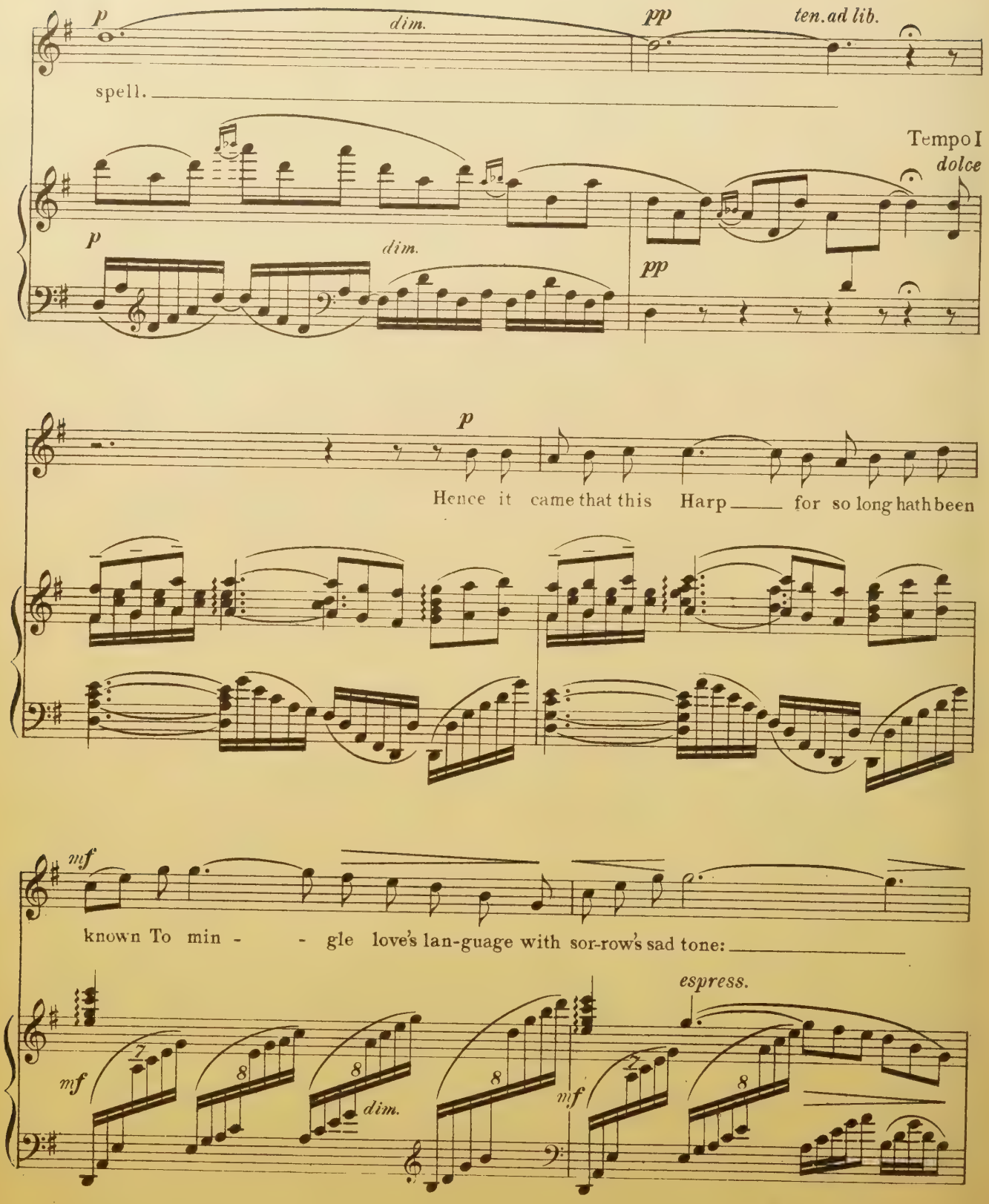
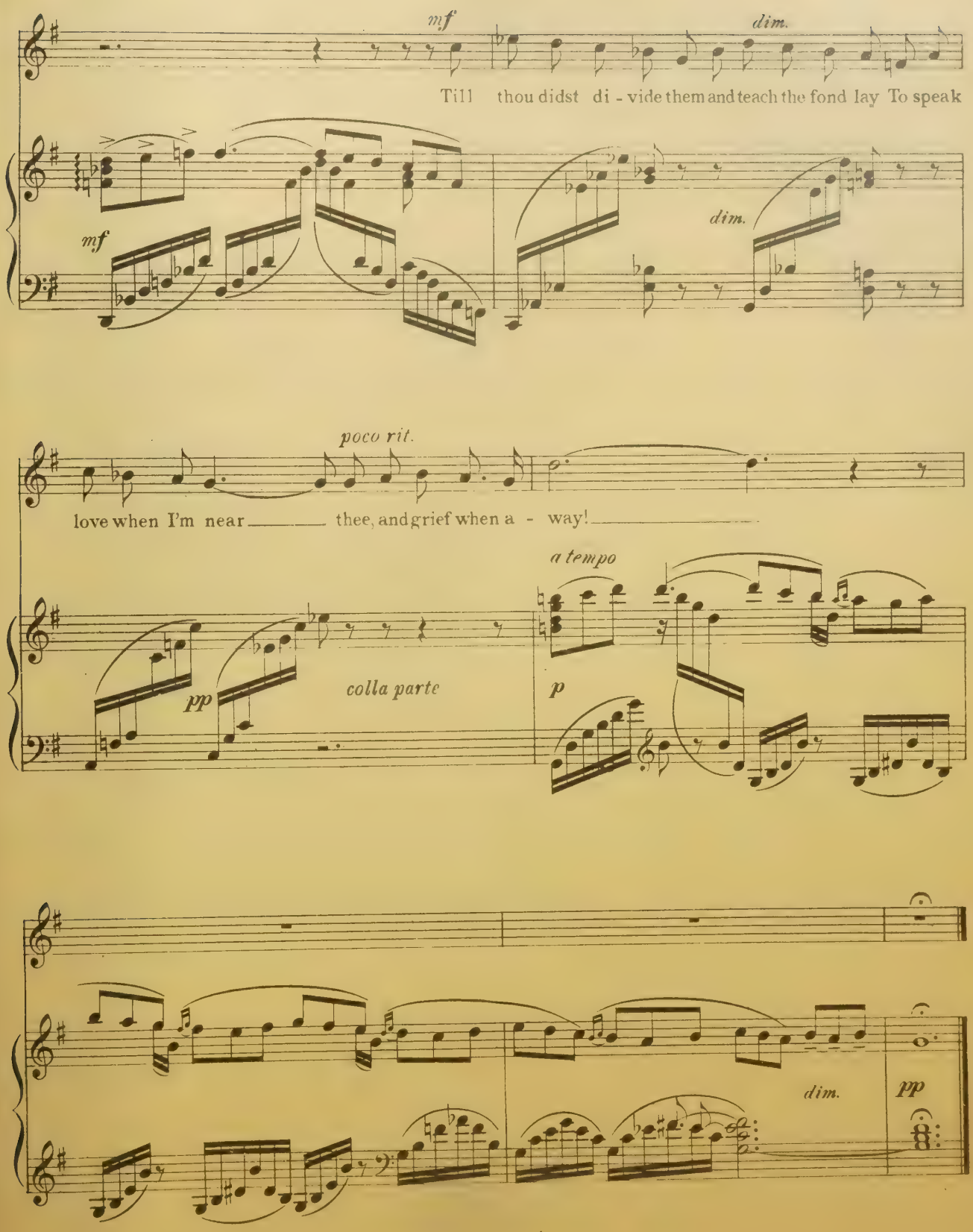

mp
And who of-ten at eve thro' the bright wa-ters
dim.
roved,
mp
p
dim.
pp
To meet on the green shore a youth whom she loved.
pp
poco rit.
dolce
p


p espress.
poco cresc.
But she loved him in vain, for he left her to
poco cresc.
mf
p
weep, And in tears all the night her gold tress-es to steep, Till
mf
mf
poco animato
poco rit.
Heav'n look'd with pit - - y on true love so warm, And changed to this soft Harp the sea-maid-en's
colla parte
p
dim.
pp a tempo
form.
pp
poco rit.


cresc.
f
Still her bos - om rose fair, still her cheeks smiled the
mf
sf
colla parte
same, While her sea-beau-ties
p
p animato
grace - ful - ly form'd the light frame; Her hair, as let loose from her
mf
mf
white arm it fell, Was changed to bright cords, ut - t'ring mel-o - dy's
dim.
dim.


p
dim.
pp
ten. ad lib.
spell.
Tempo I
dolce
p
dim.
pp
p
Hence it came that this Harp for so long hath been
mf
known To min - - gle love's lan-guage with sor-row's sad tone:
espress.
mf
dim.
mf

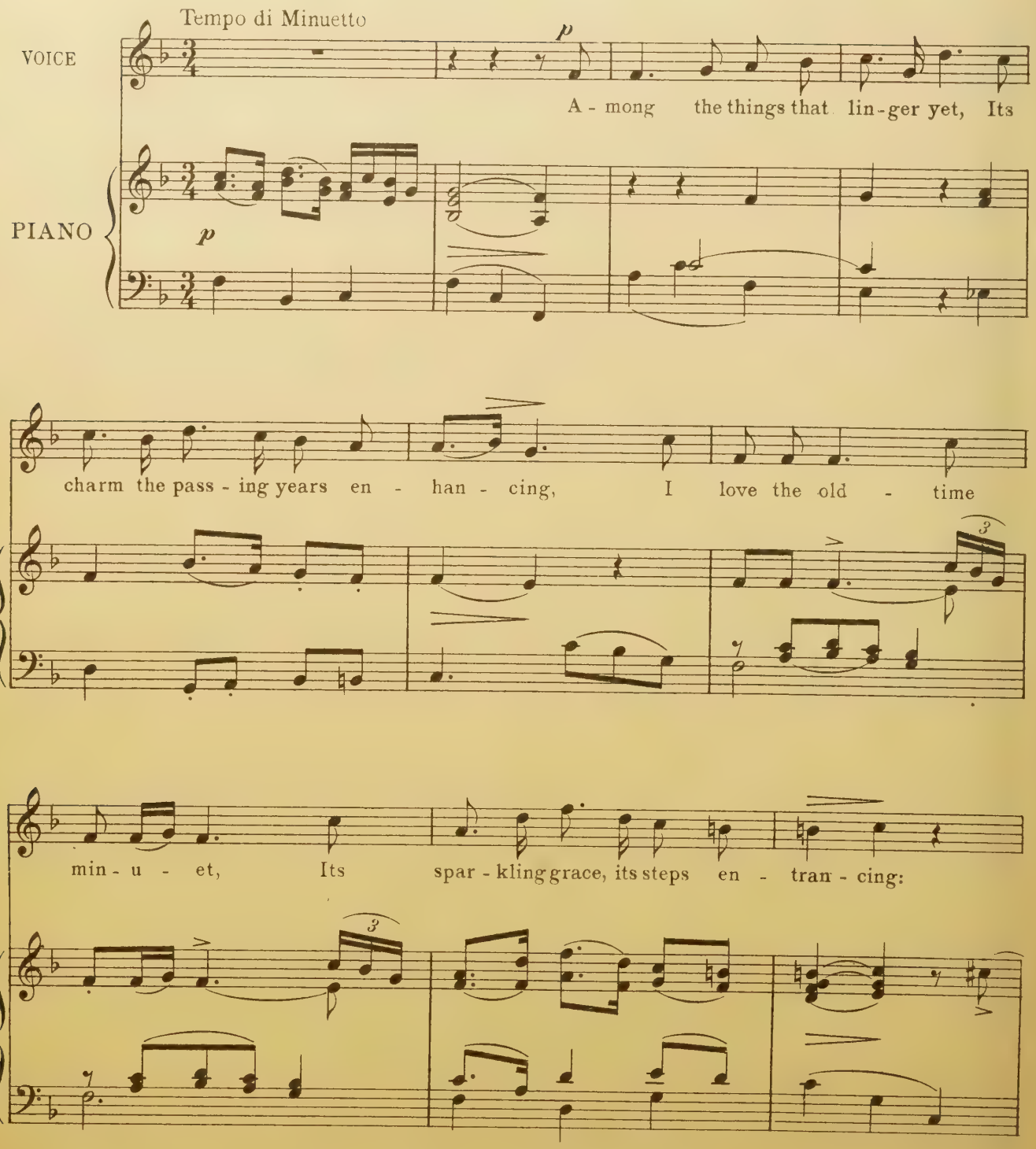

mf
dim.
Till thou didst di - vide them and teach the fond lay To speak
mf
dim.
poco rit.
love when I'm near thee, and grief when a - way!
a tempo
pp
colla parte
p
dim.
pp

MINUET

(Original Key)

Text after CH. D'ORIAS
English version by Constance Purdy

S. TANEIEFF, Op. 26, №.9
(1856-1915)


Tempo di Minuetto
VOICE
PIANO
p
p
A - mong the things that lin-ger yet, Its
charm the pass - ing years en - han - cing, I love the old - time
min - u - et, Its spar - kling grace, its steps en - tran - cing:
3
3

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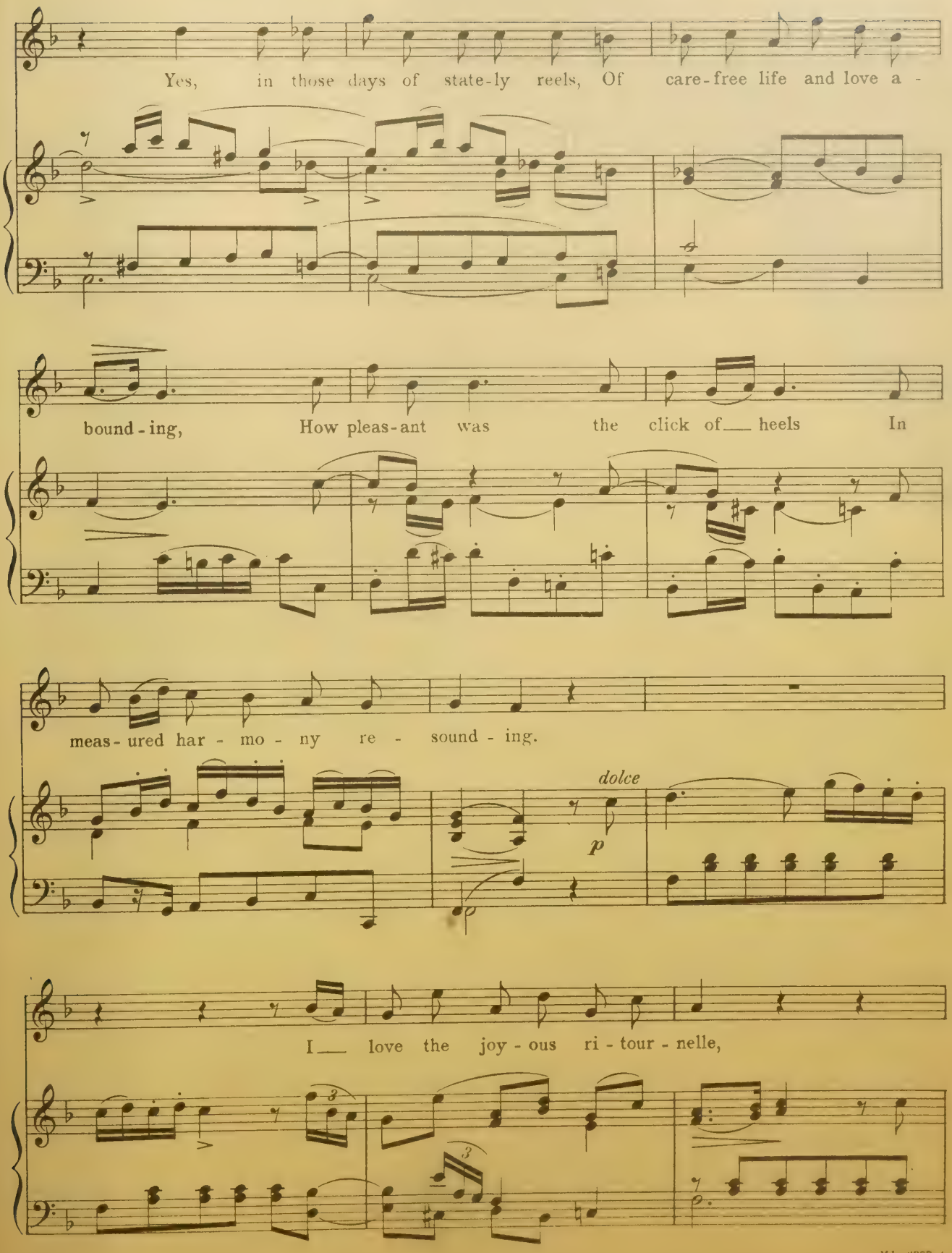
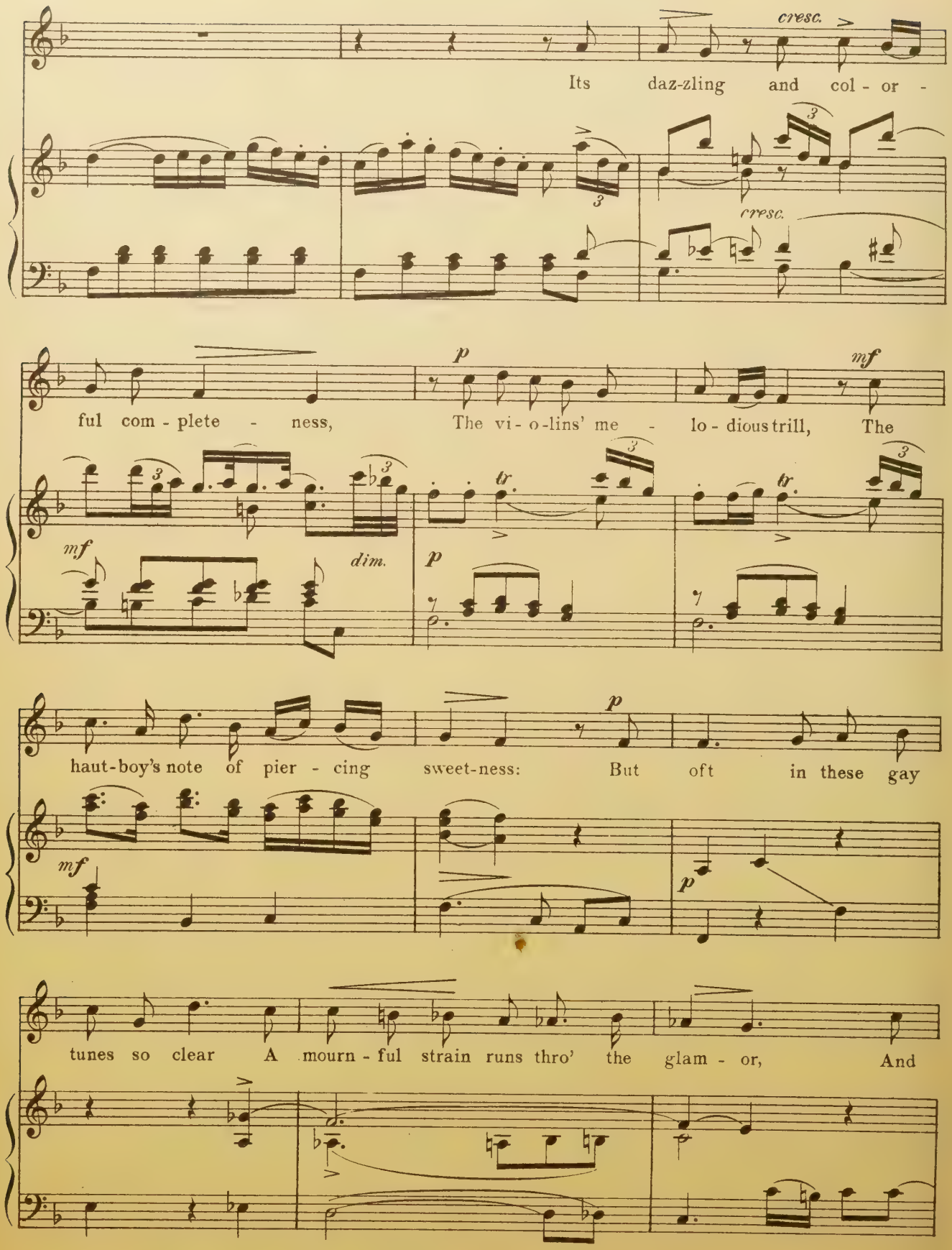
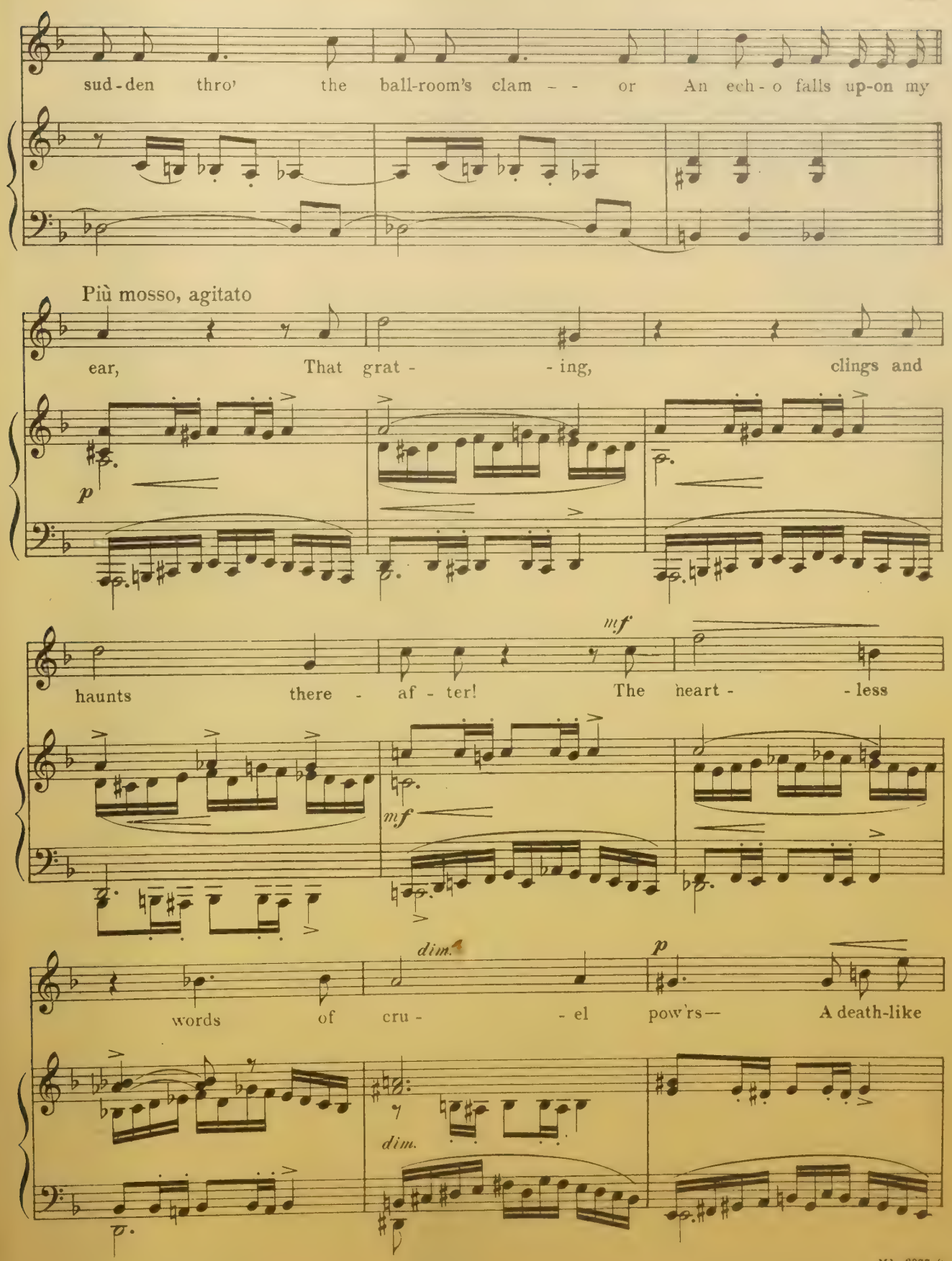
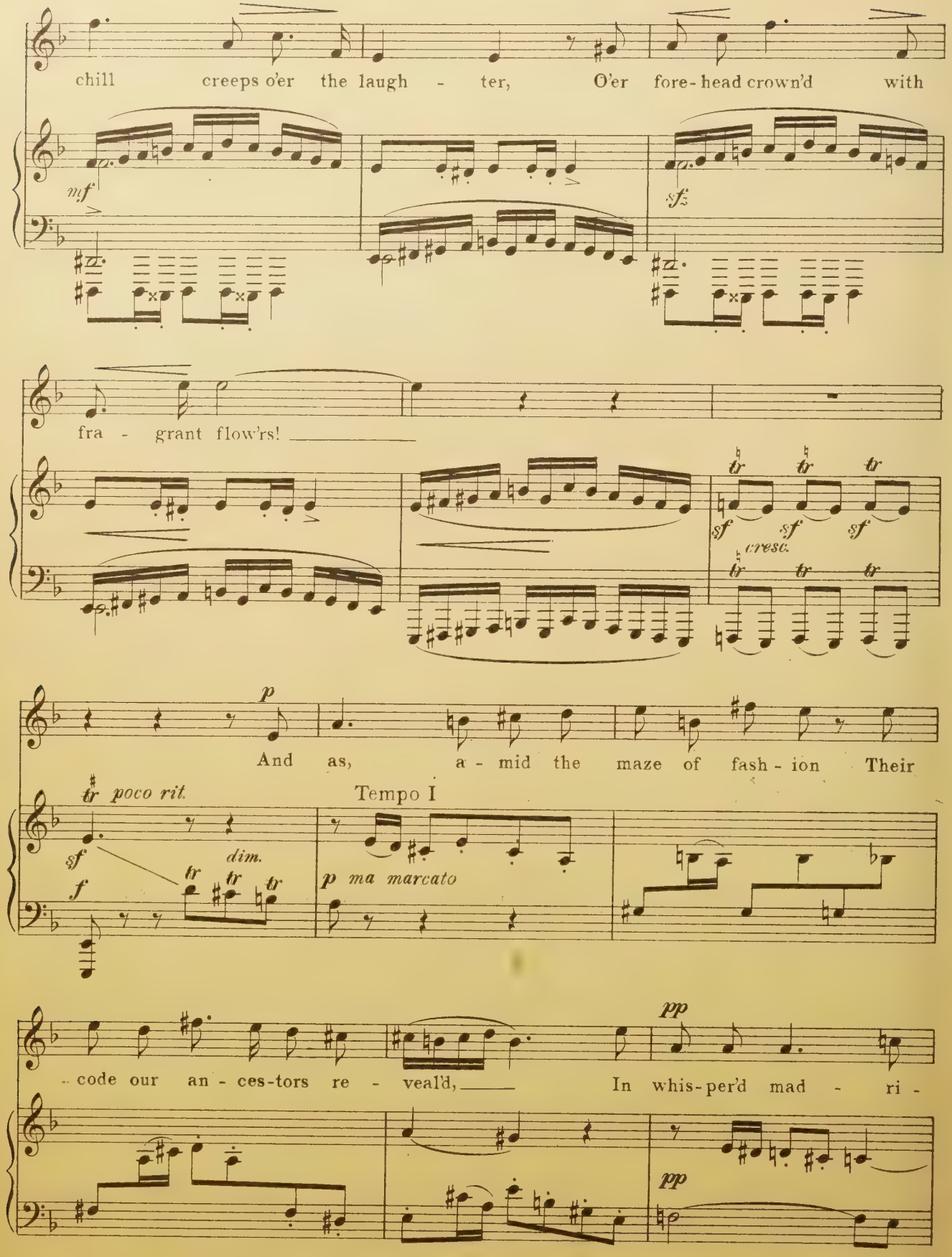
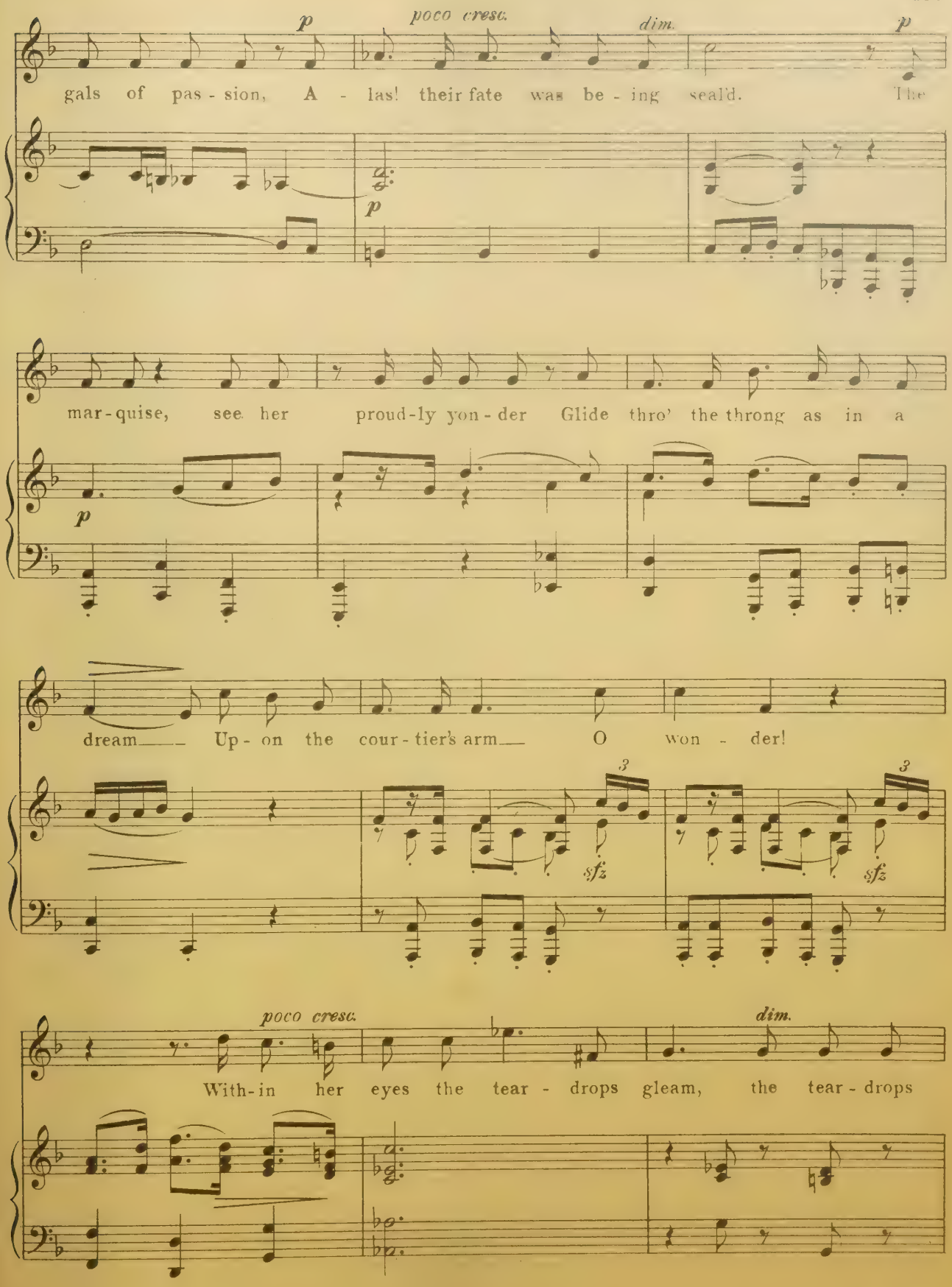
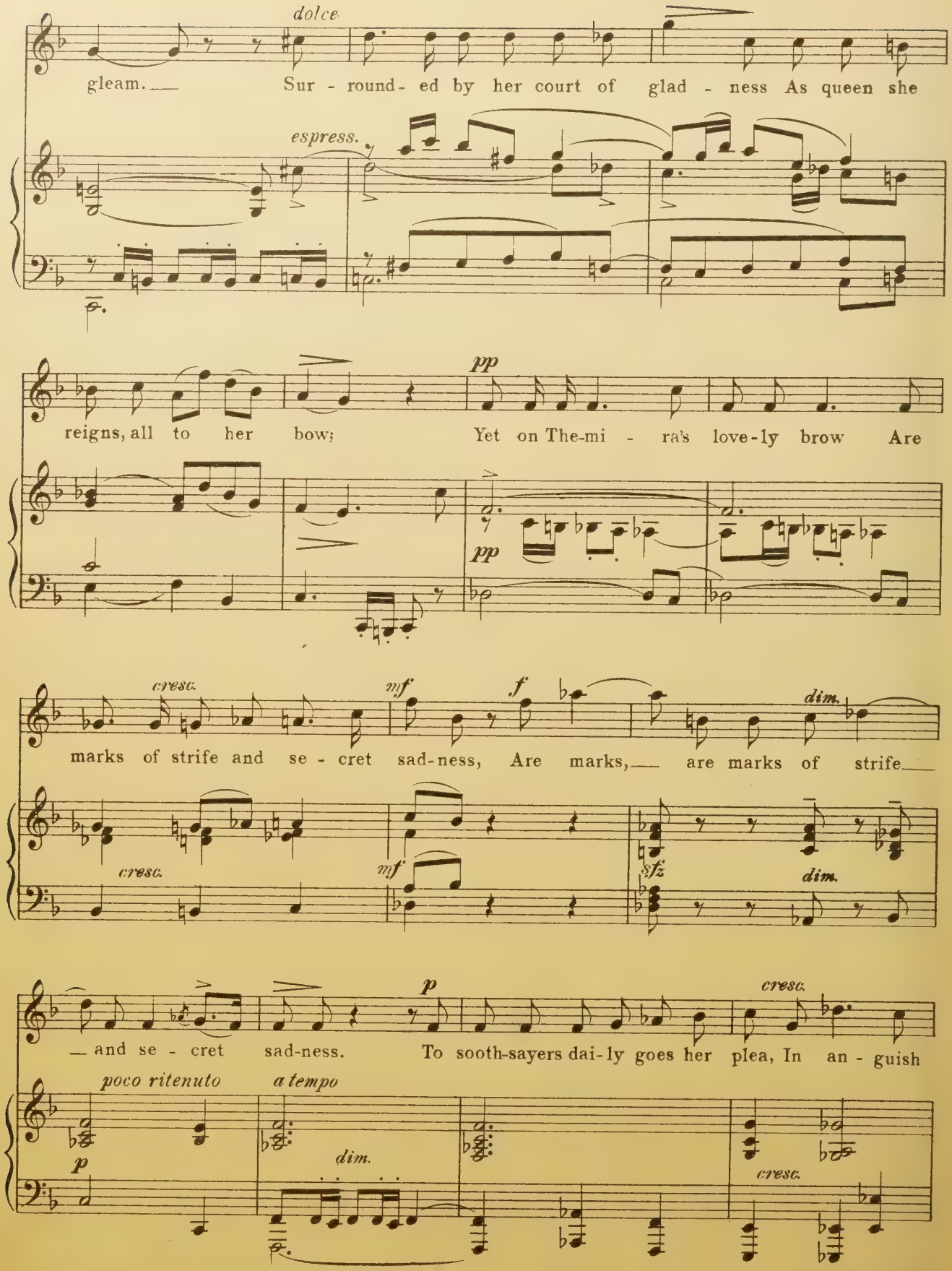

Yes, in those days of state-ly reels, Of care-free life and love a -
bound-ing, How pleas-ant was the click of heels In
meas-ured har - mo - ny re - sound - ing.
dolce
p
I love the joy - ous ri - tour - nelle,

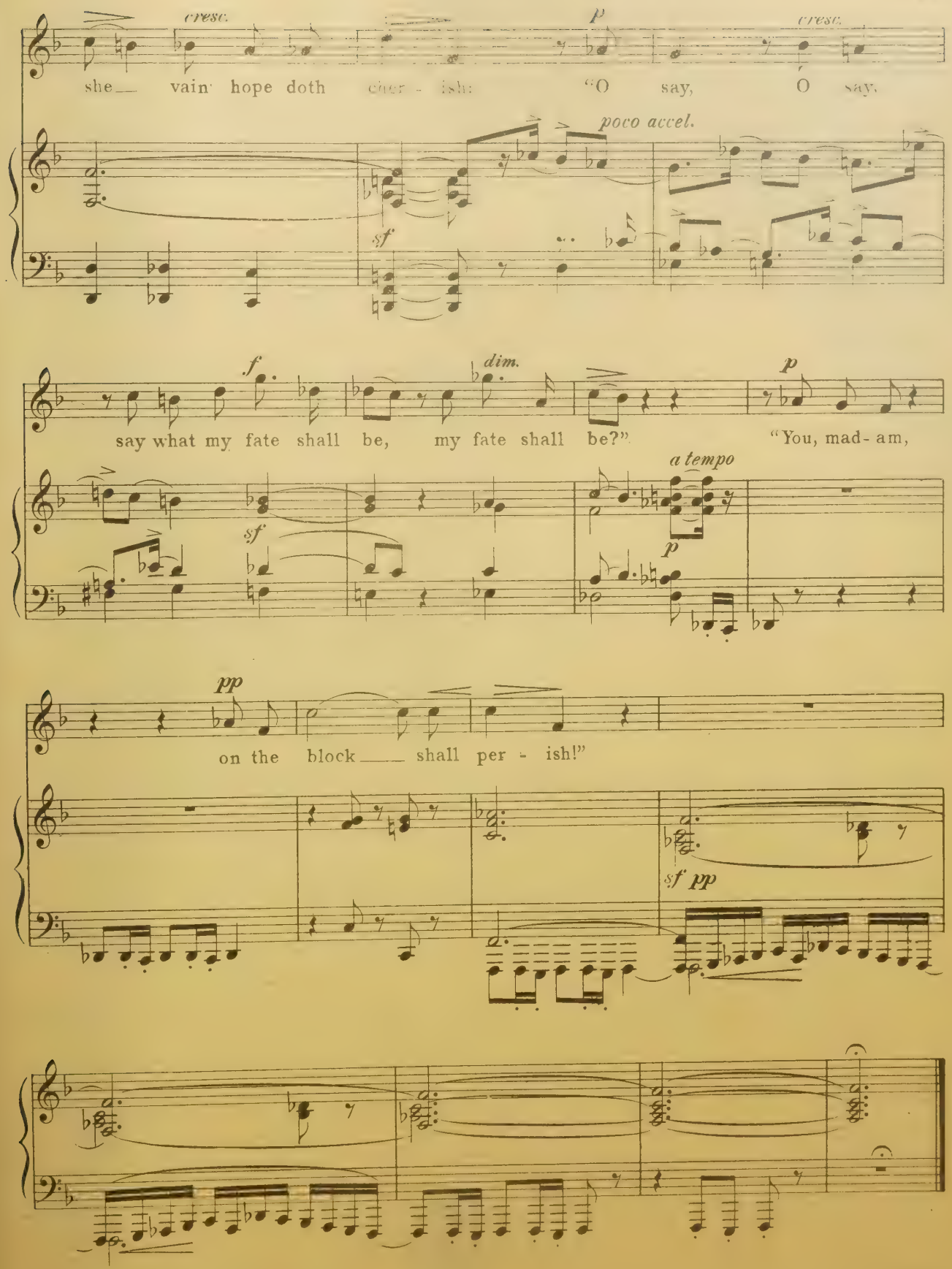

cresc.
Its daz-zling and col - or -
cresc.
p
mf
ful com - plete - ness, The vi - o - lins' me - lo - dious trill, The
mf
dim.
p
tr
tr
haut-boy's note of pier - cing sweet-ness: But oft in these gay
mf
p
tunes so clear A mourn - ful strain runs thro' the glam - or, And


sud-den thro' the ball-room's clam - - or An ech-o falls up-on my
Più mosso, agitato
ear, That grat - - ing, clings and
p
haunts there - af - ter! The heart - - less
mf
mf
words of cru - - el pow'rs— A death-like
dim.
p
dim.


chill creeps o'er the laugh - ter, O'er fore-head crown'd with
mf
sfz
fra - grant flow'rs!
sf sf sf
cresc.
p
And as, a - mid the maze of fash - ion Their
poco rit.
Tempo I
sf
dim.
f
p ma marcato
pp
- code our an - ces-tors re - veal'd, In whis-per'd mad - ri -
pp


p
poco cresc.
dim.
p
gals of pas - sion, A - las! their fate was be - ing seal'd. The
p
mar - quise, see her proud - ly yon - der Glide thro' the throng as in a
dream Up - on the cour - tier's arm O won - der!
3
sfz
3
sfz
poco cresc.
dim.
With - in her eyes the tear - drops gleam, the tear - drops


dolce
gleam. Sur - round- ed by her court of glad - ness As queen she
espress.
reigns, all to her bow; Yet on The-mi - ra's love-ly brow Are
pp
pp
cresc.
mf
f
dim.
marks of strife and se - cret sad-ness, Are marks, are marks of strife
cresc.
mf
sfz
dim.
p
cresc.
and se - cret sad-ness. To sooth-sayers dai-ly goes her plea, In an - guish
poco ritenuto
a tempo
p
dim.
cresc.


cresc.
p
cresc.
she vain hope doth cher - ish: "O say, O say,
poco accel.
sf
f
dim.
p
say what my fate shall be, my fate shall be?" "You, mad - am,
sf
a tempo
p
pp
on the block shall per - ish!"
sf pp

NONE BUT THE LONELY HEART

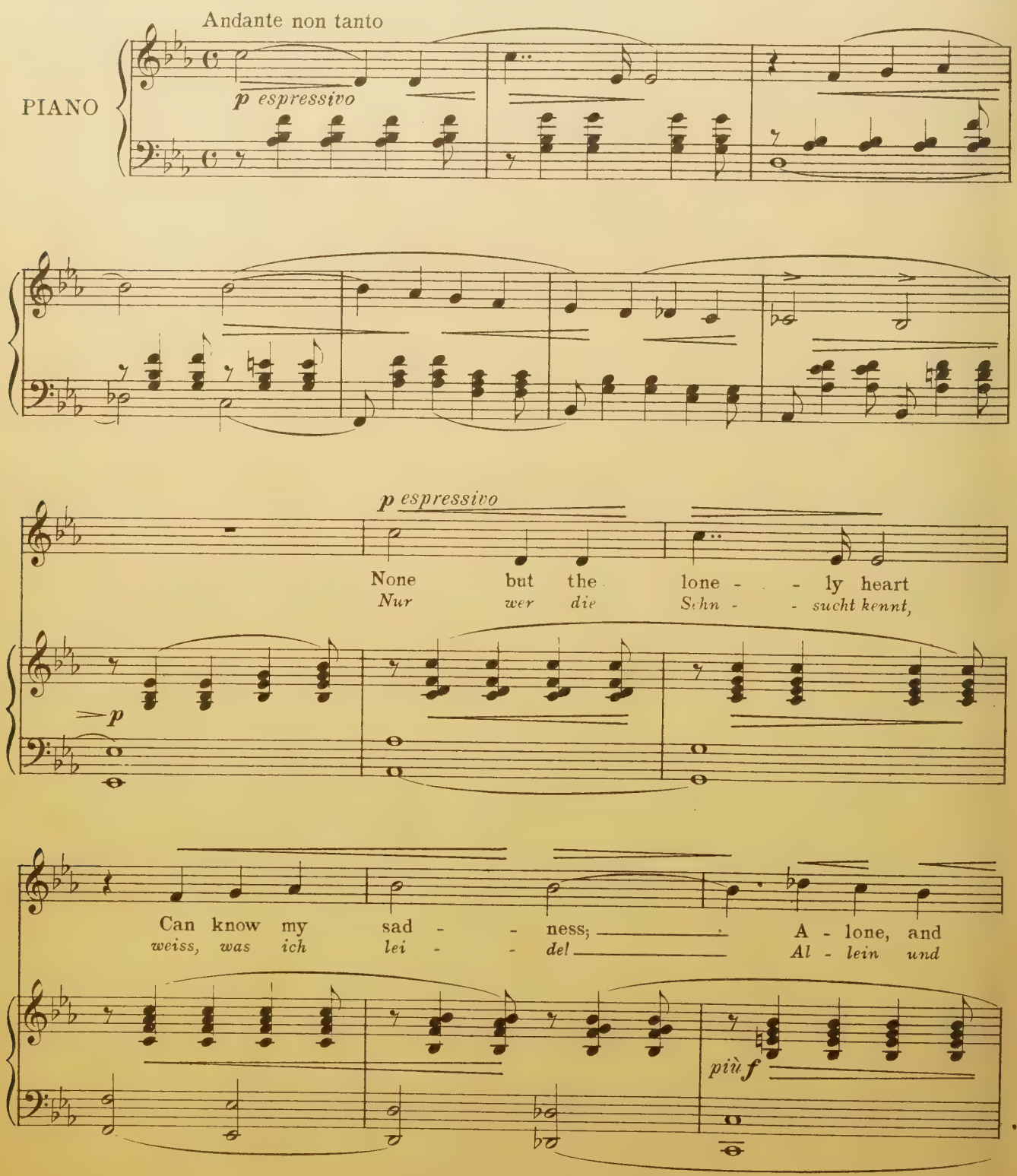
(NUR WER DIE SEHNSUCHT KENNT)

(Composed in 1869)

(Original Key, D♭)

JOHANN WOLFGANG von GOETHE (1749-1832)
Translated by Arthur Westbrook

PETER ILYITCH TCHAÏKOVSKY, Op.6, №6


Andante non tanto
PIANO
p espressivo
p espressivo
None but the lone - - ly heart
Nur wer die Sehn - - sucht kennt,
p
Can know my sad - - ness; A - lone, and
weiss, was ich lei - - del Al - lein und
più f

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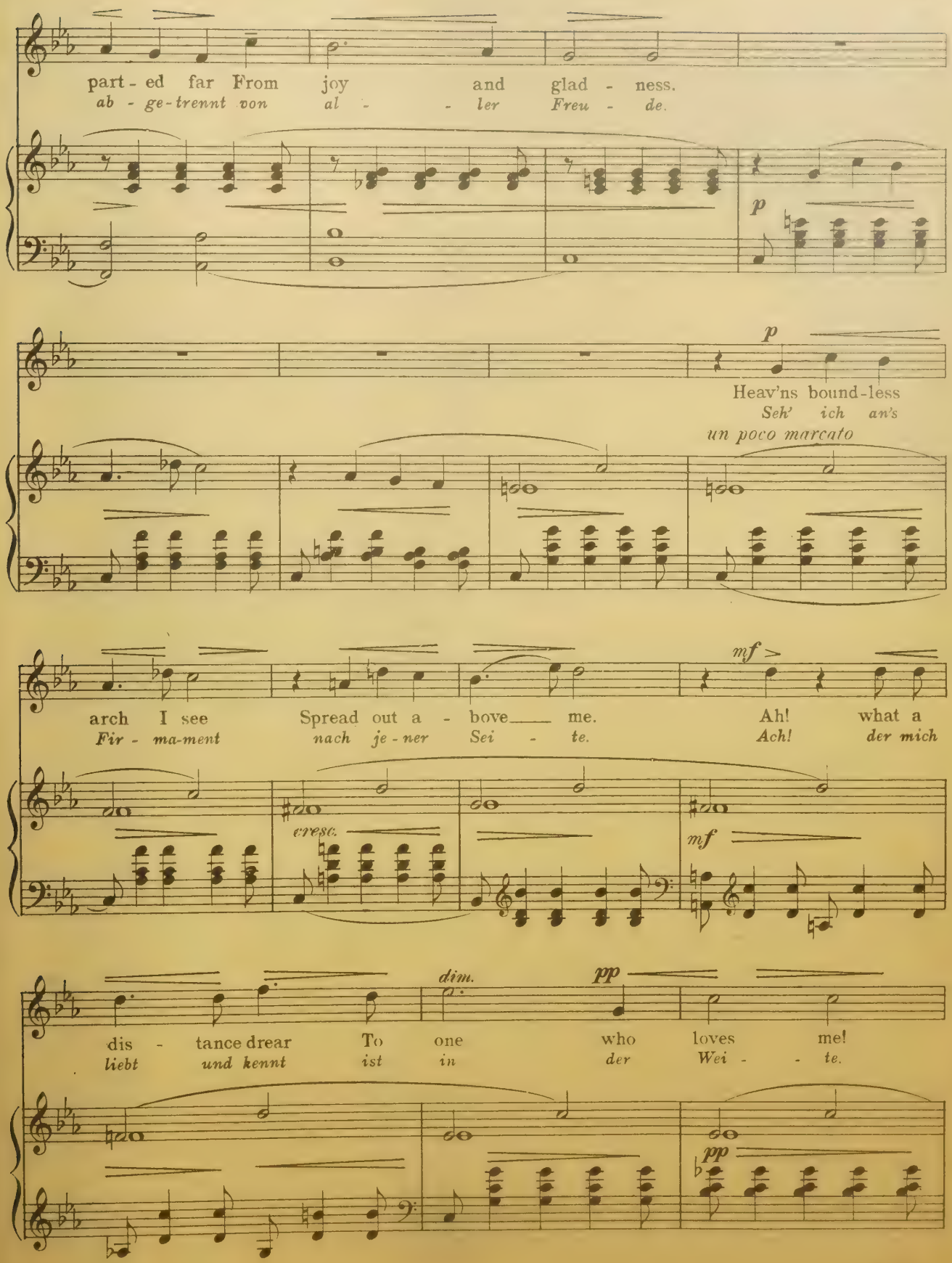
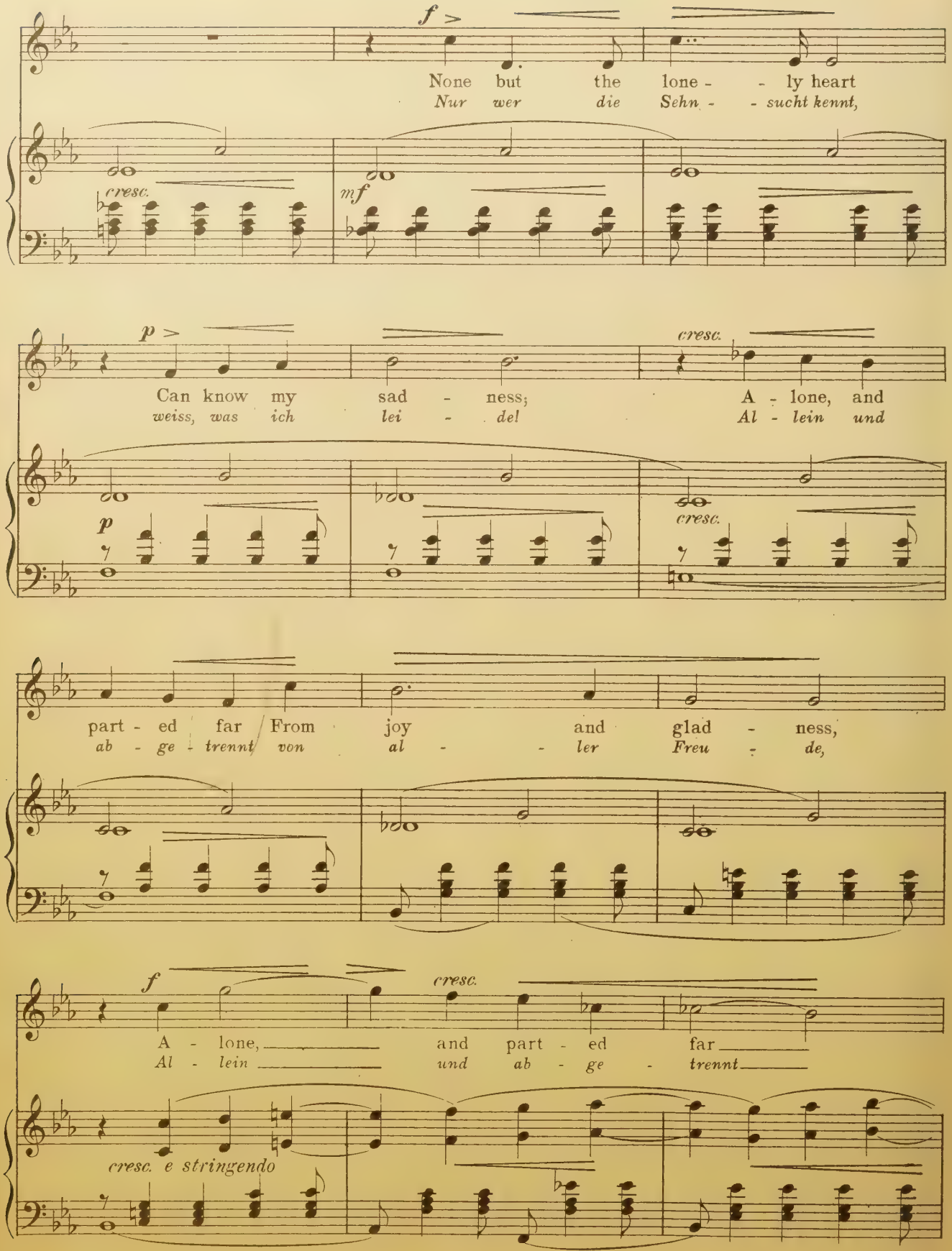
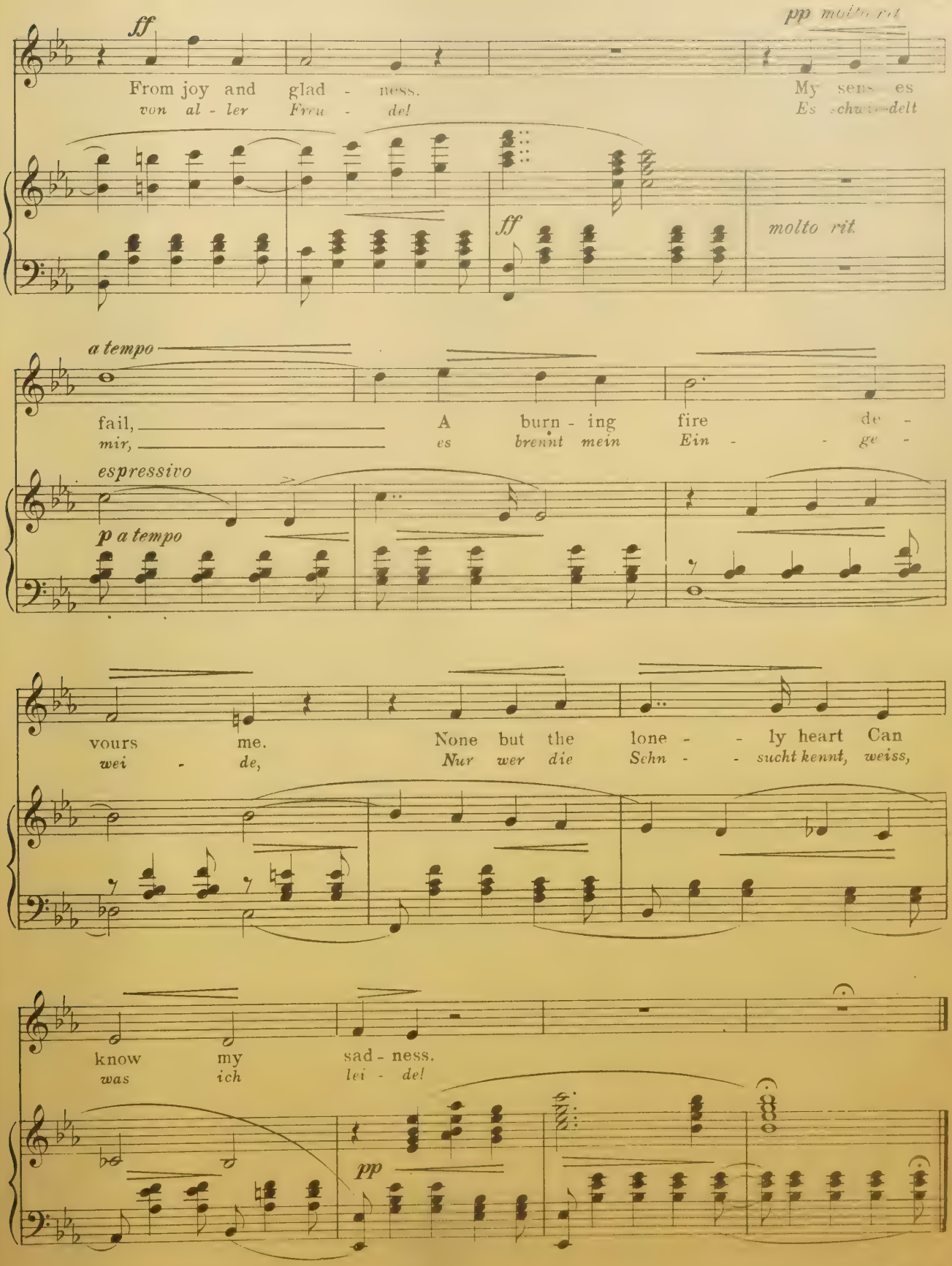

part - ed far From joy and glad - ness.
ab - ge-trennt von al - - ler Freu - de.
p
p
Heav'ns bound-less
Seh' ich an's
un poco marcato
arch I see Spread out a - bove me. Ah! what a
Fir - ma-ment nach je - ner Sei - te. Ach! der mich
mf >
cresc.
mf
dis - tance drear To one who loves me!
liebt und kennt ist in der Wei - - te.
dim.
pp
pp


f >
None but the lone - - ly heart
Nur wer die Sehn - - sucht kennt,
cresc.
mf
p >
Can know my sad - ness;
weiss, was ich lei - del
cresc.
A - lone, and
Al - lein und
p
cresc.
part - ed far From joy and glad - ness,
ab - ge - trennt von al - - ler Freu - de,
f
cresc.
A - lone, and part - ed far
Al - lein und ab - ge - trennt
cresc. e stringendo


ff
From joy and glad - ness.
von al - ler Freu - de!
pp molto rit
My sens es
Es schwei - delt
ff
molto rit.
a tempo
fail,
mir,
A burn - ing fire de -
es brennt mein Ein - - ge -
espressivo
p a tempo
vours me.
wei - de,
None but the lone - - ly heart Can
Nur wer die Sehn - - sucht kennt, weiss,
know my sad - ness.
was ich lei - de!
pp

ENDLESS LOVE

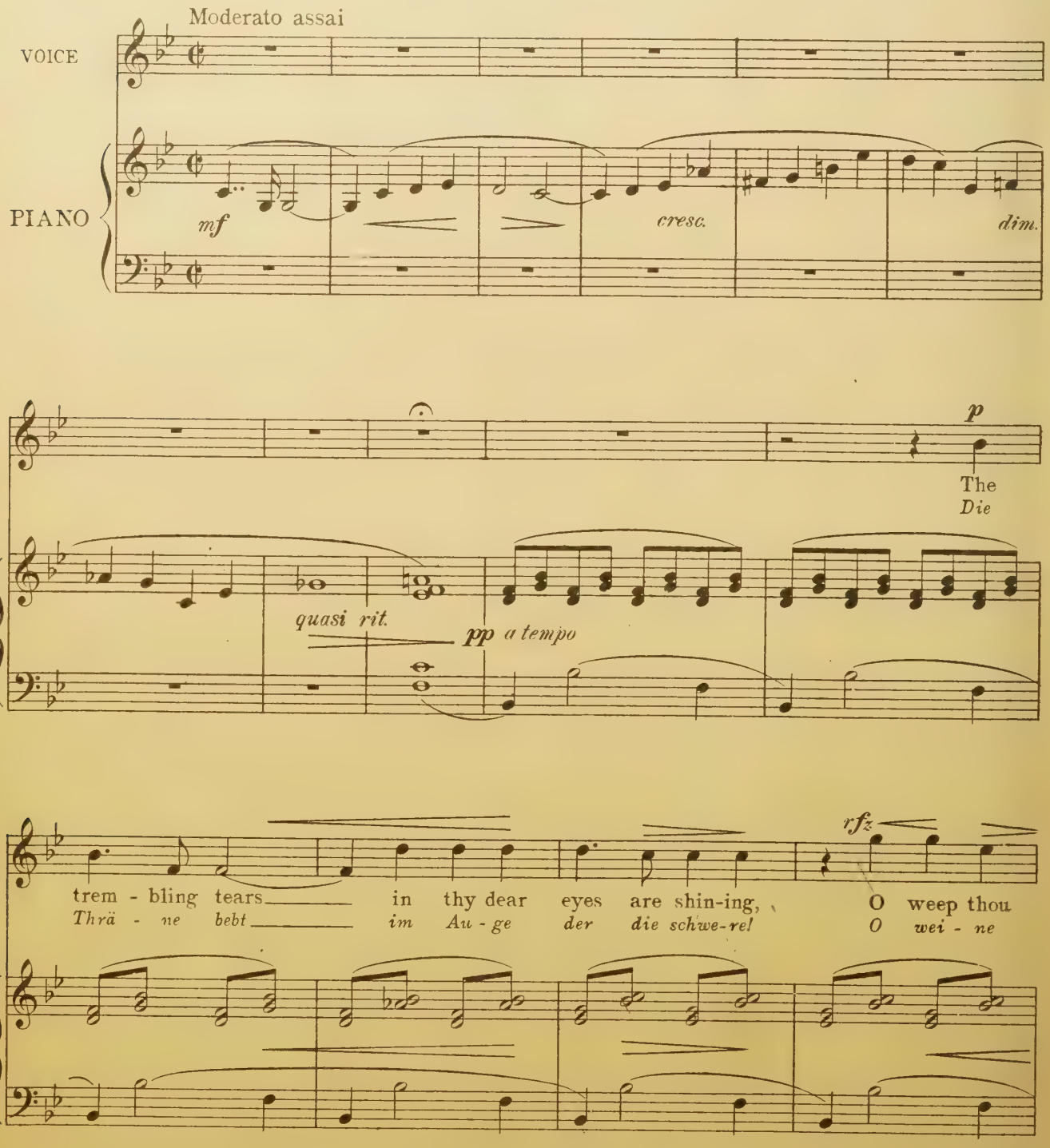
(DIE THRÄNE BEBT)

(Composed in 1869)

(Original Key, Gb)

From the Russian of A. TOLSTOI
Translated by Isabella G. Parker

PETER ILYITCH TCHAÏKOVSKY, Op. 6, № 4



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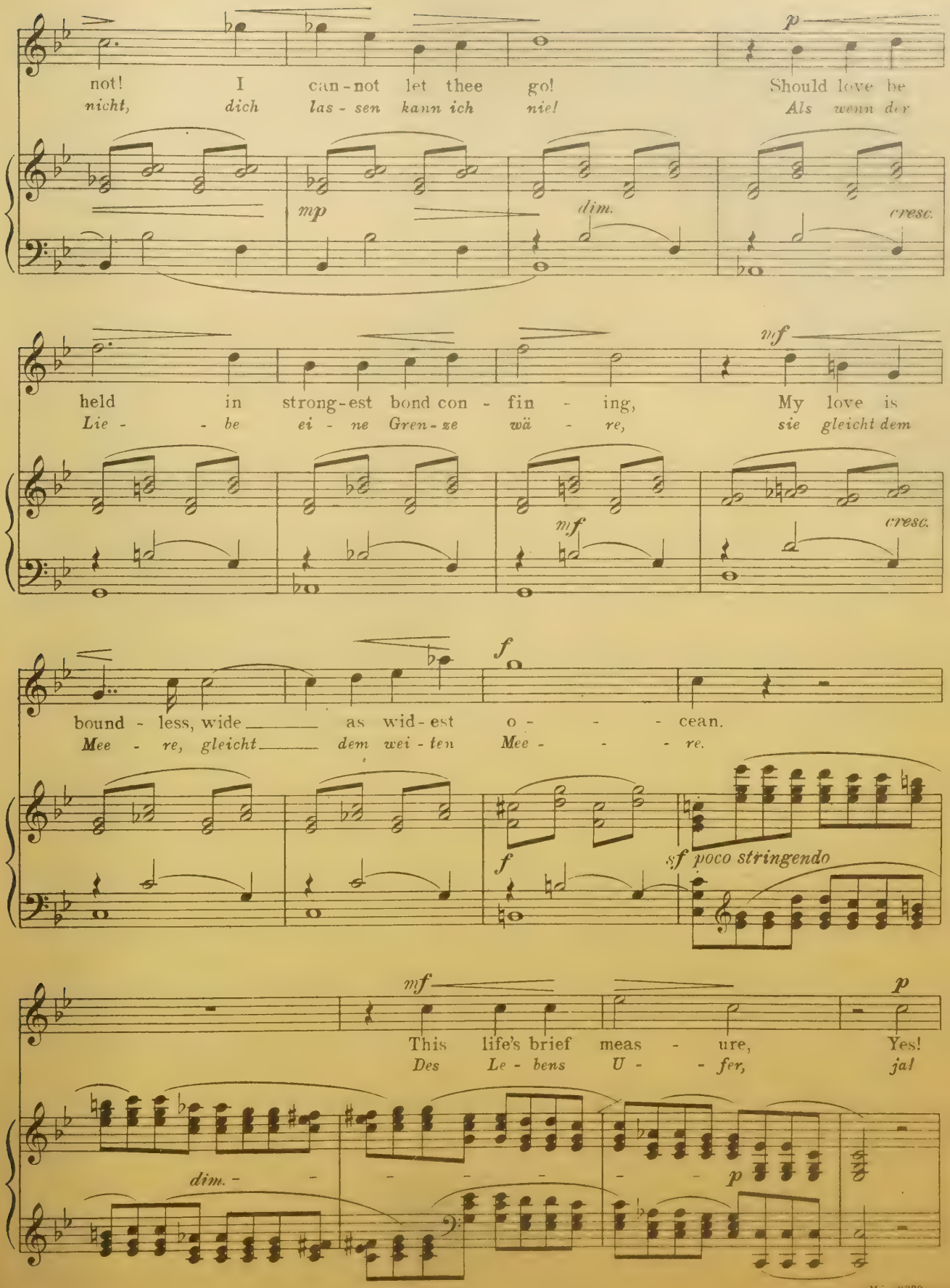
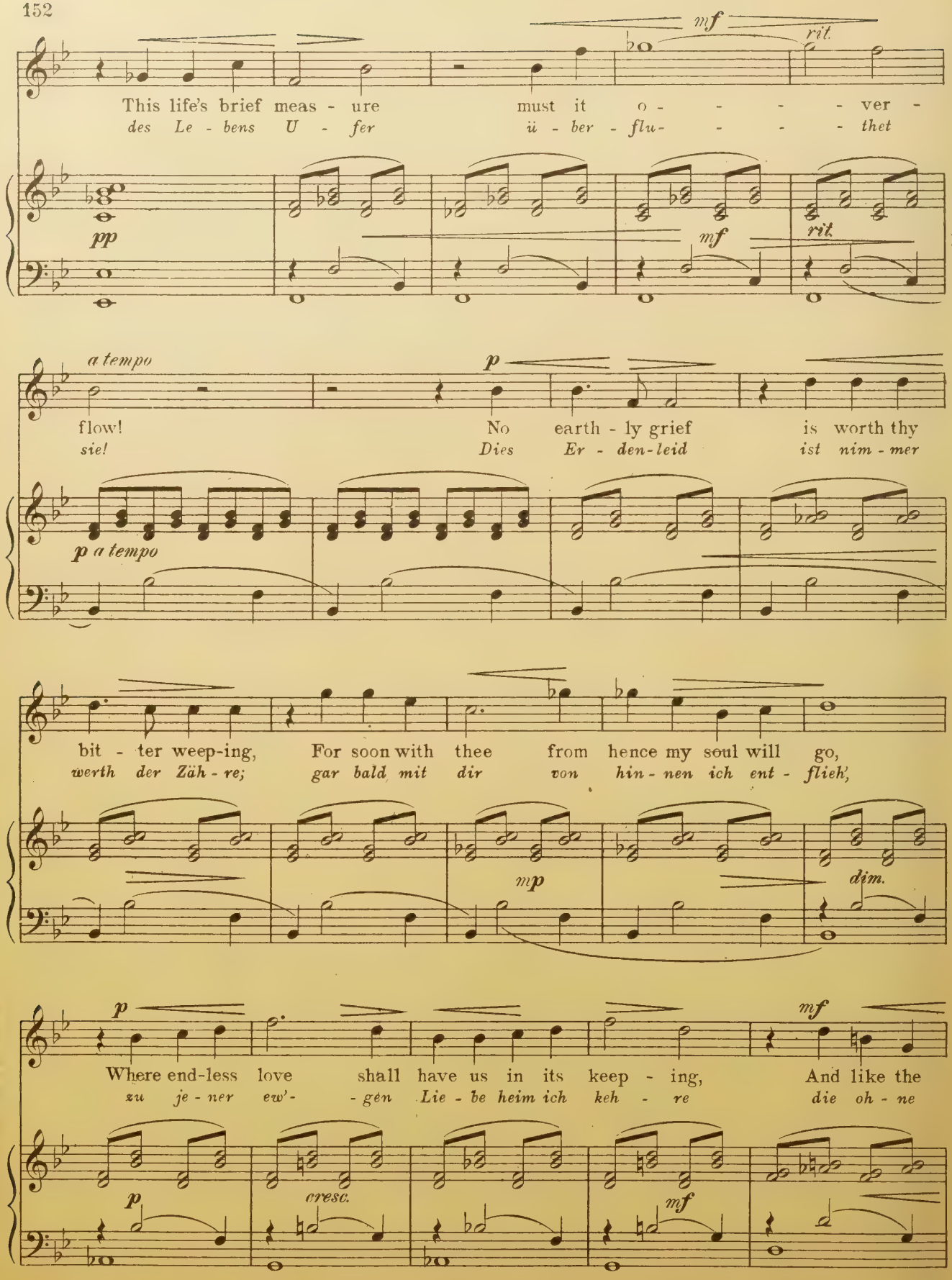
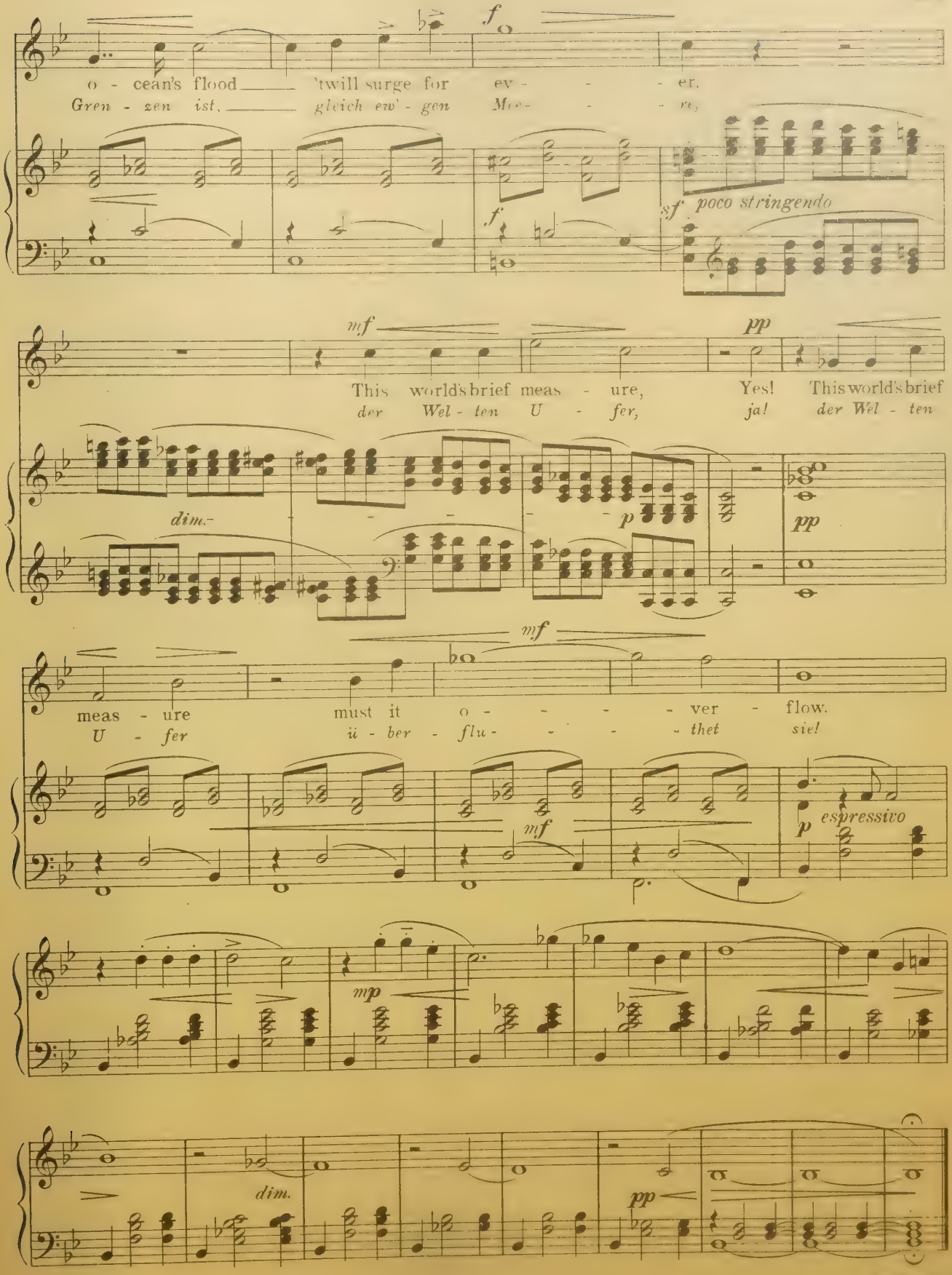

not! I can-not let thee go! Should love be
nicht, dich las-sen kann ich nie! Als wenn der
p
mp
dim.
cresc.
held in strong-est bond con-fin-ing, My love is
Lie-be ei-ne Gren-ze wä-re, sie gleicht dem
mf
mf
cresc.
bound-less, wide as wid-est o-cean.
Mee-re, gleicht dem wei-ten Mee-re.
f
f
sf poco stringendo
This life's brief meas-ure, Yes!
Des Le-bens U-fer, ja!
mf
p
dim.
p


mf
rit.
This life's brief meas - ure must it o - - - - ver -
des Le - bens U - fer ü - ber - flu- - - - thet
pp
mf
rit.
a tempo
p
flow! No earth - ly grief is worth thy
sie! Dies Er - den-leid ist nim - mer
p a tempo
bit - ter weep-ing, For soon with thee from hence my soul will go,
werth der Zäh - re; gar bald mit dir von hin - nen ich ent - flieh',
mp
dim.
p
Where end-less love shall have us in its keep - ing, And like the
zu je - ner ew'- - gen Lie - be heim ich keh - re die oh - ne
p
cresc.
mf


o - cean's flood ___ 'twill surge for ev - - - er,
Gren - zen ist, ___ gleich ew' - gen Mee - - - re,
f
sf poco stringendo
mf
pp
This world's brief meas - ure, Yes! This world's brief
der Wel - ten U - fer, ja! der Wel - ten
dim.
p
pp
mf
meas - ure must it o - - - - ver - flow.
U - fer über - flu - - - - thet sie!
mf
p espressivo
mp
dim.
pp

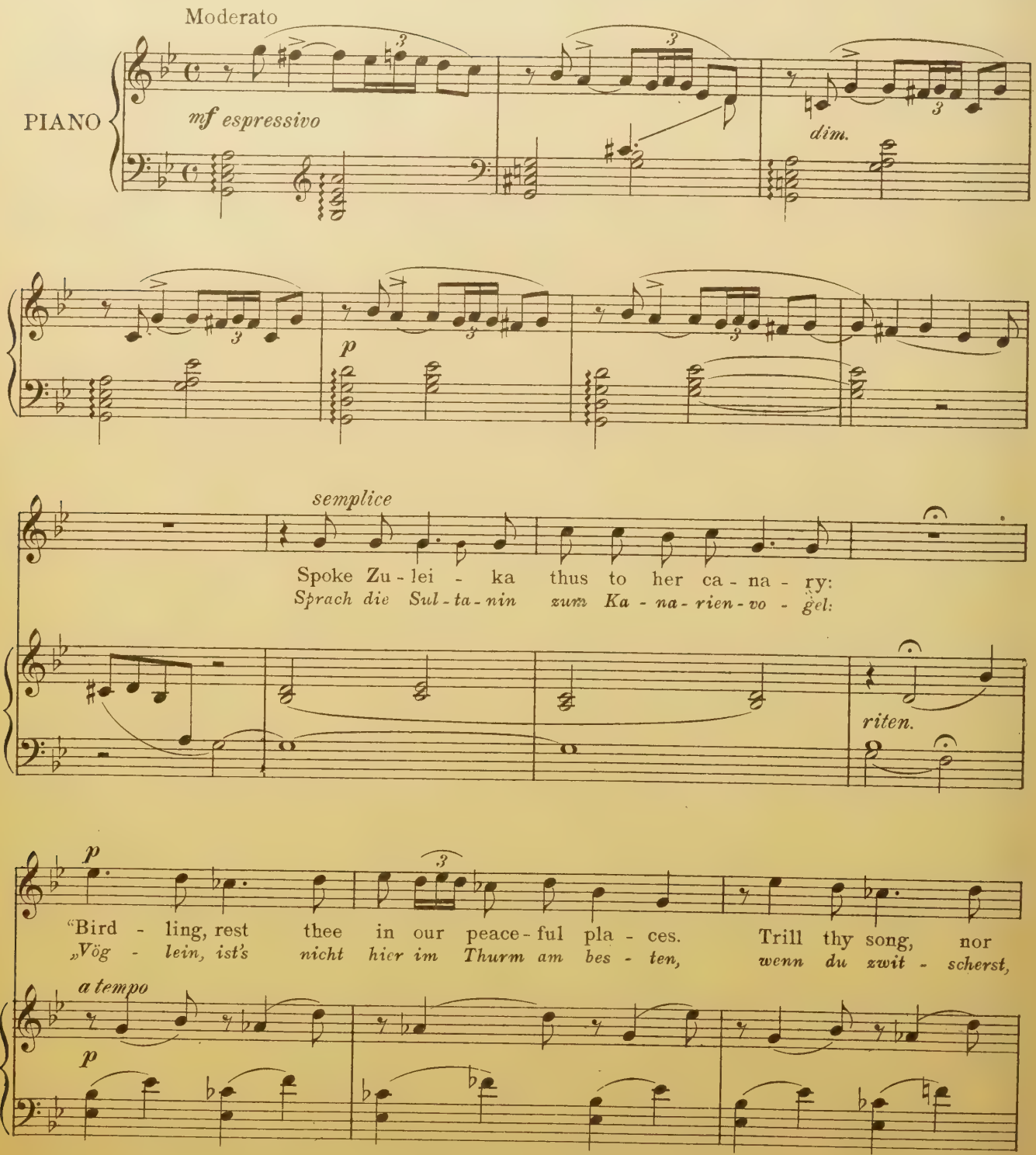
THE CANARY
(DER KANARIENVOGEL)

(Composed in 1875)

German by Ferdinand Gumbert
from the Russian of MEY
Translated by Charles Fonteyn Manney

(Original Key)

PETER ILYITCH TCHAÏKOVSKY, Op. 25, № 4


Moderato
PIANO
mf espressivo
dim.
p
semplice
Spoke Zu - lei - ka thus to her ca - na - ry:
Sprach die Sul - ta - nin zum Ka - na - rien - vo - gel:
riten.
p
"Bird - ling, rest thee in our peace - ful pla - ces. Trill thy song, nor
„Vög - lein, ist's nicht hier im Thurm am bes - ten, wenn du zwit - scherst,
a tempo
p

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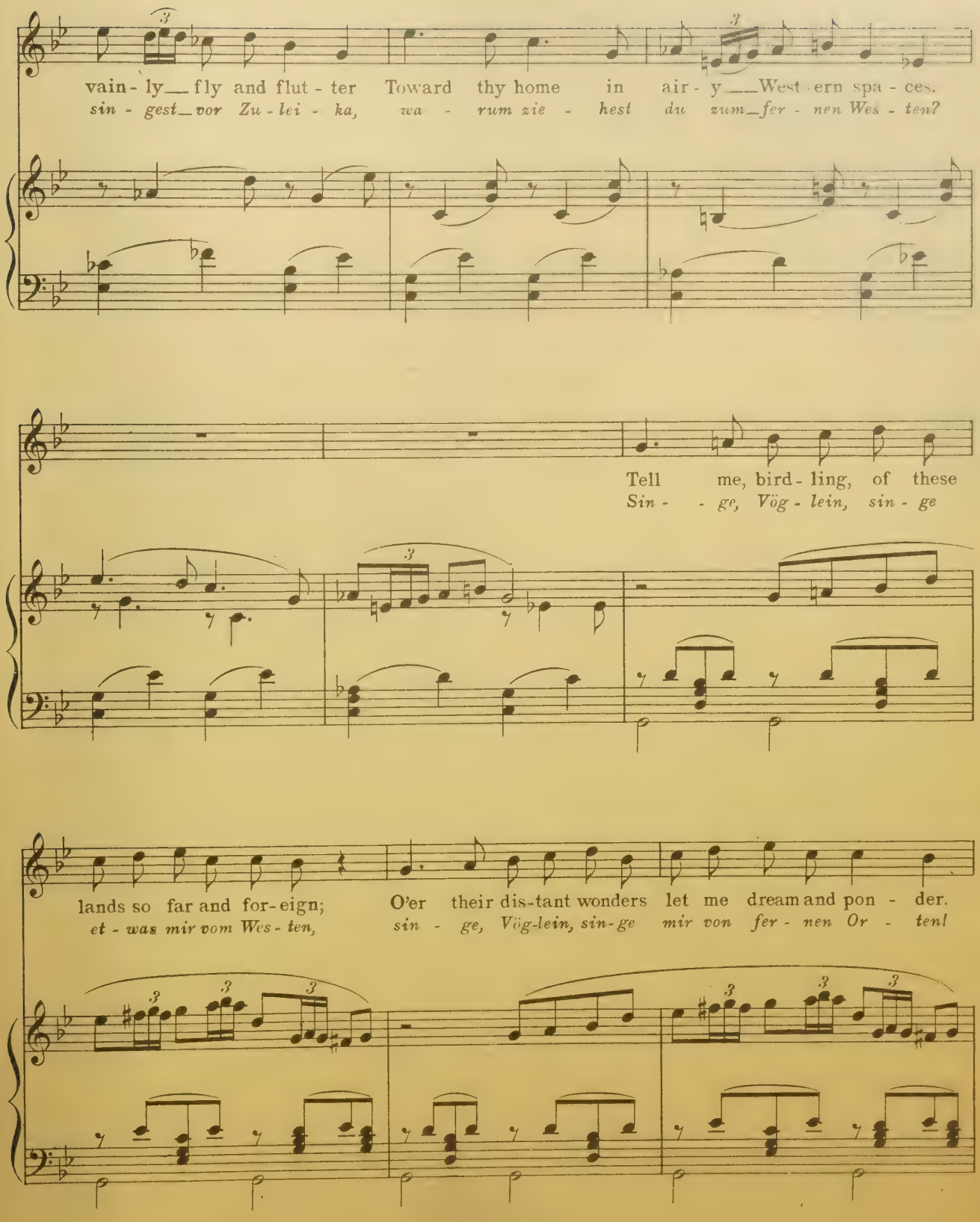
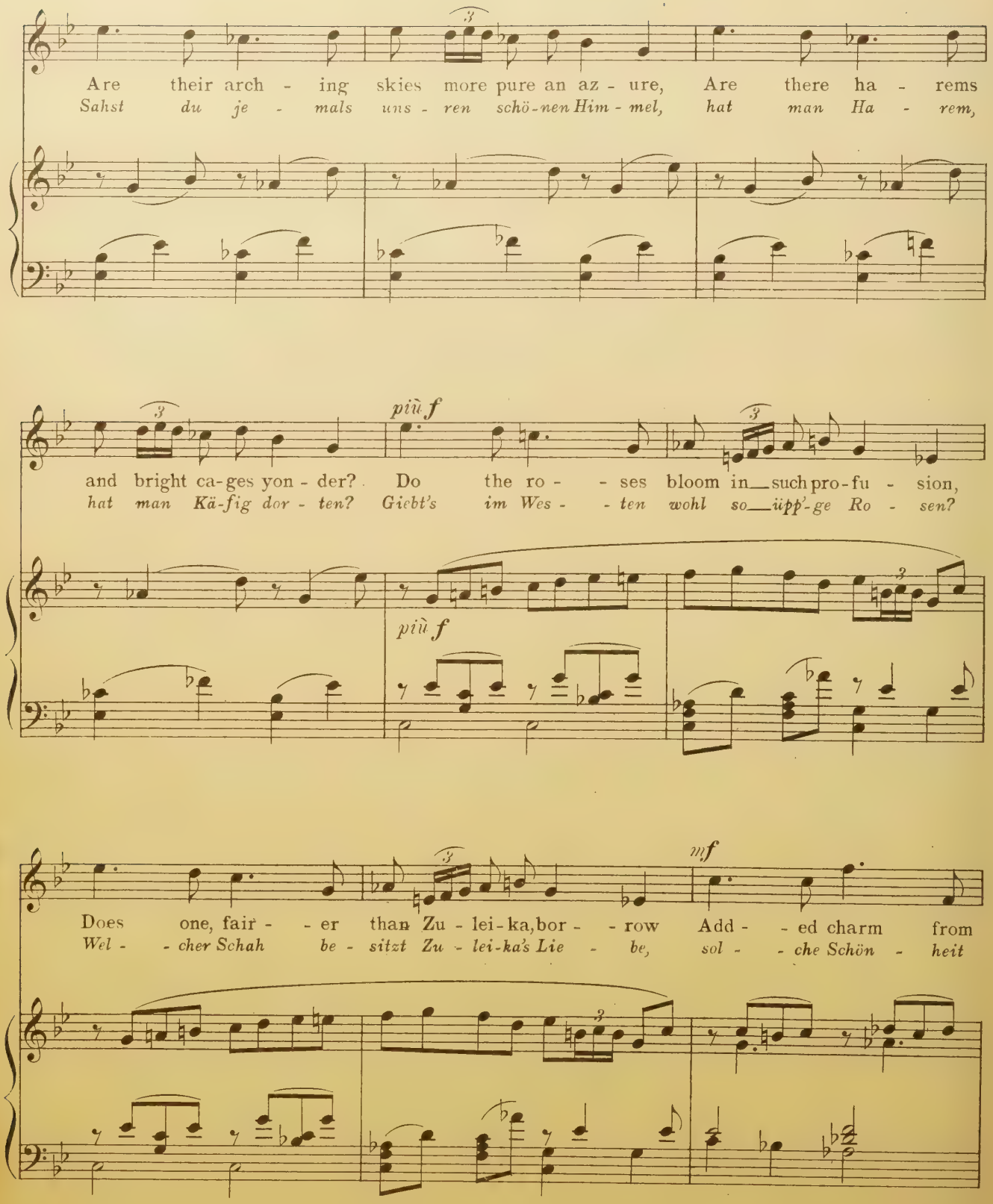
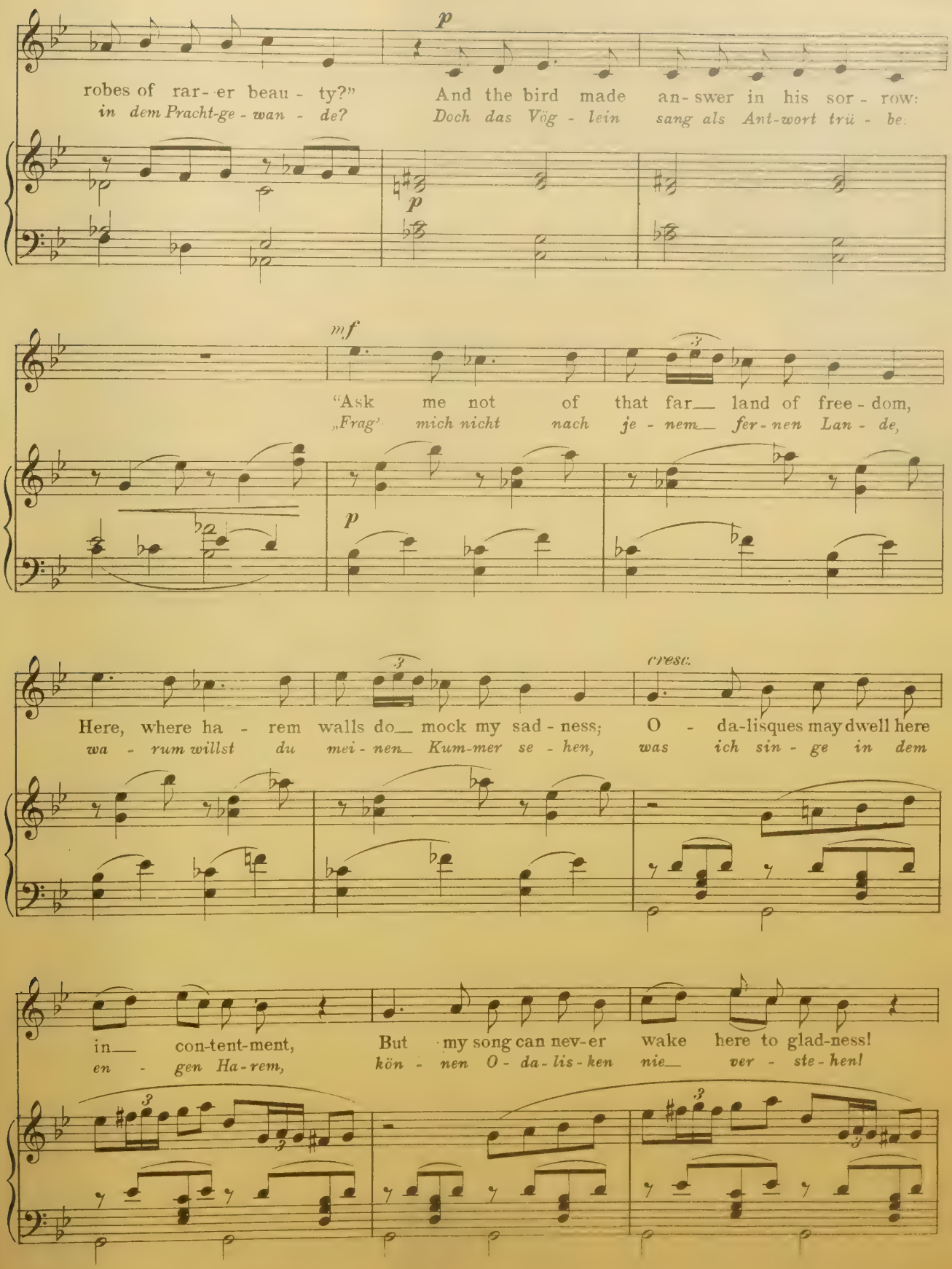
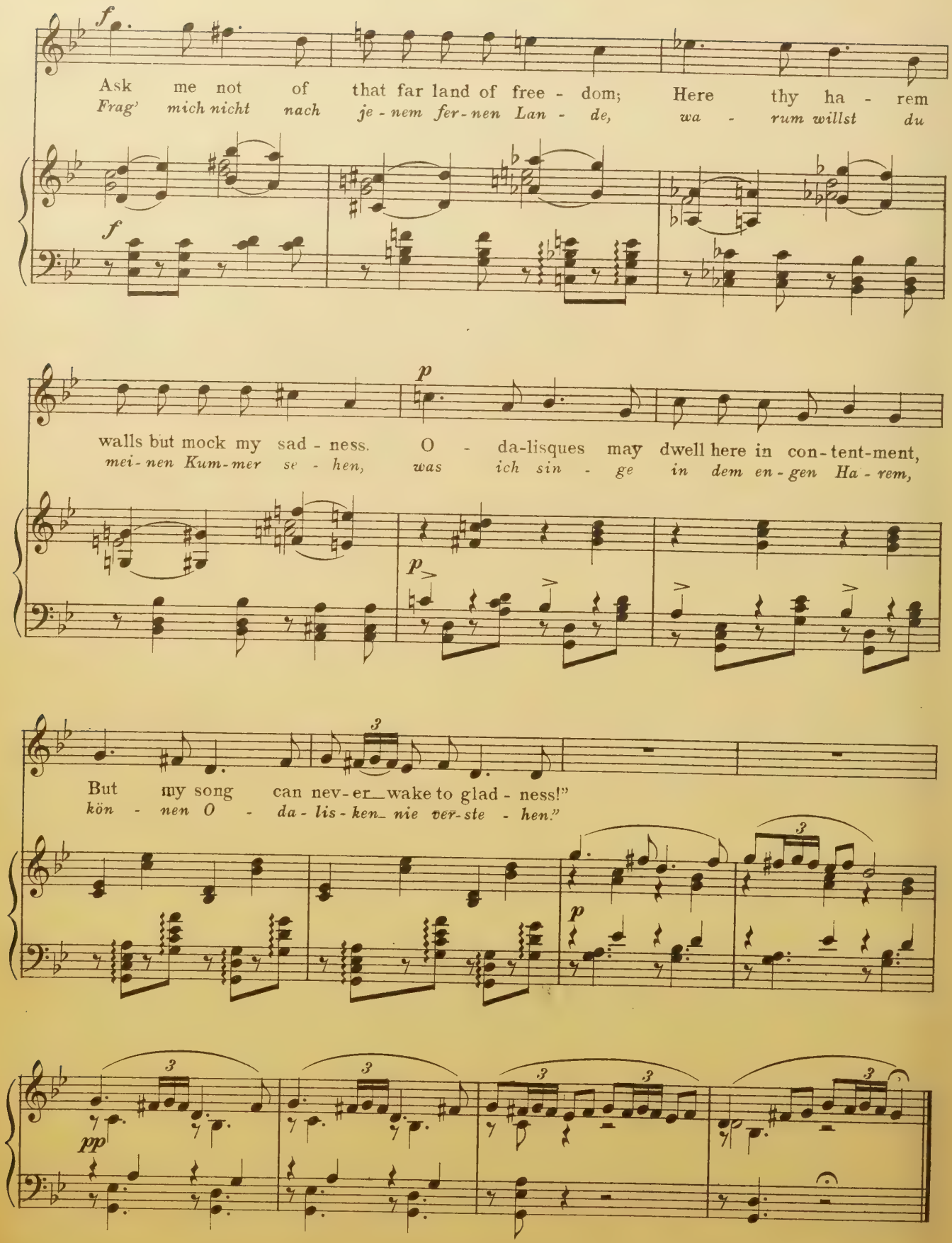
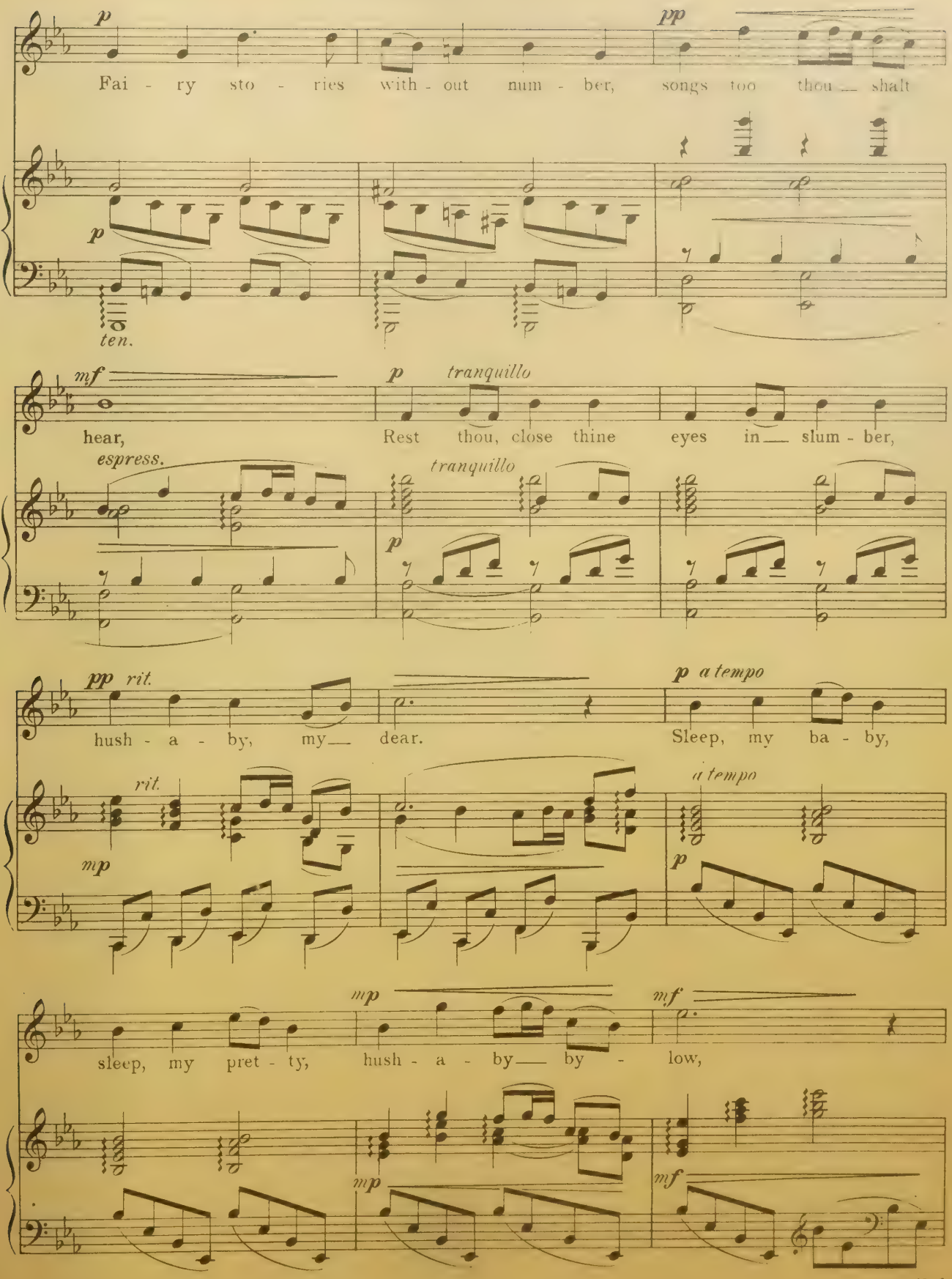
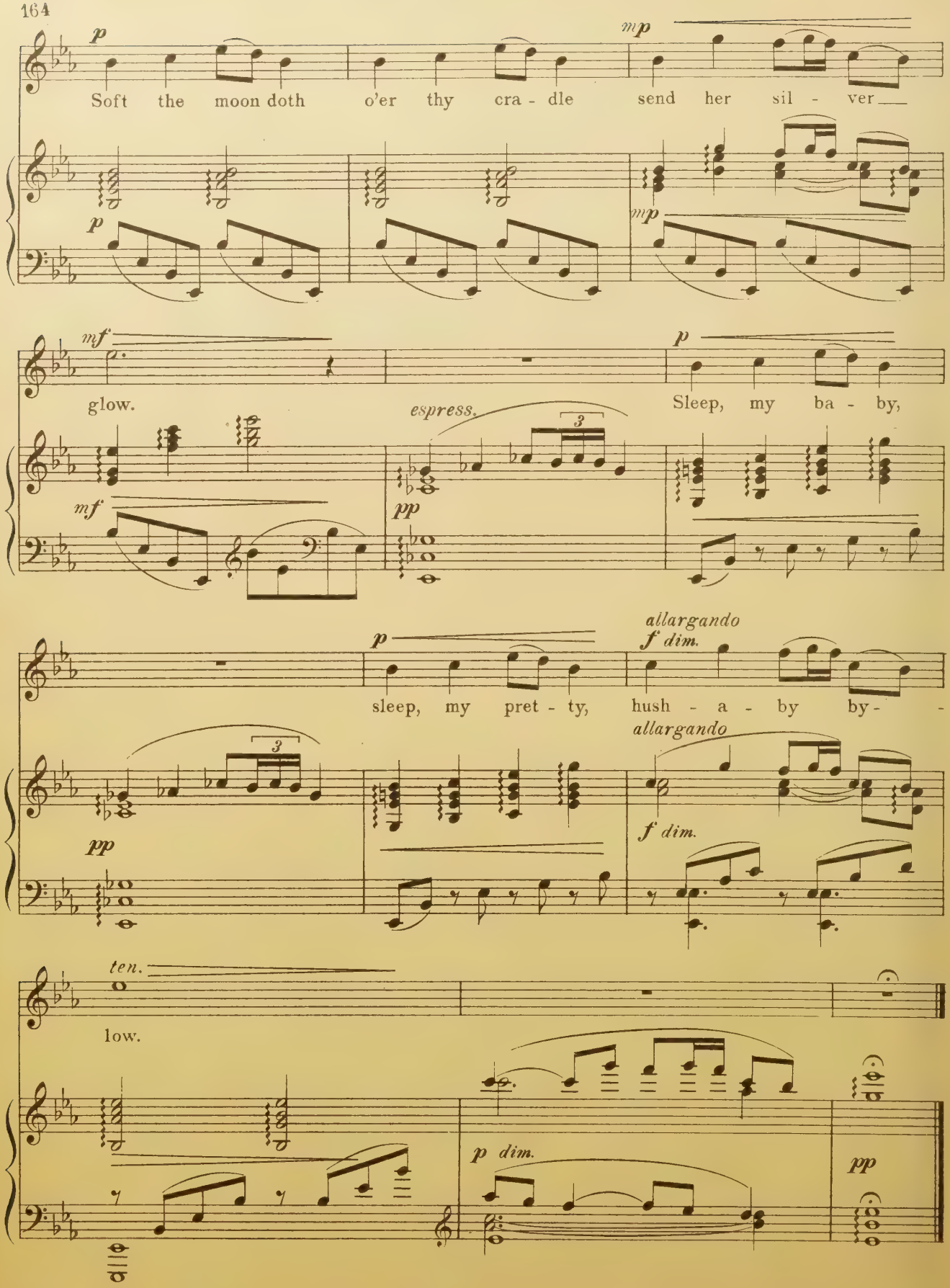

vain - ly fly and flut - ter Toward thy home in air - y West - ern spa - ces.
sin - gest vor Zu - lei - ka, wa - rum zie - hest du zum fer - nen Wes - ten?
Tell me, bird - ling, of these
Sin - ge, Vög - lein, sin - ge
lands so far and for - eign;
et - was mir vom Wes - ten,
O'er their dis - tant wonders let me dream and pon - der.
sin - ge, Vög - lein, sin - ge mir von fer - nen Or - ten!


Are their arch - ing skies more pure an az - ure, Are there ha - rems
Sahst du je - mals uns - ren schö-nen Him - mel, hat man Ha - rem,
più f
and bright ca-ges yon - der? Do the ro - - ses bloom in such pro-fu - sion,
hat man Kä-fig dor - ten? Giebt's im Wes - - ten wohl so üpp'-ge Ro - sen?
più f
mf
Does one, fair - - er than Zu - lei-ka, bor - - row Add - - ed charm from
Wel - - cher Schah be - sitzt Zu - lei-ka's Lie - be, sol - - che Schön - heit


p
robes of rar - er beau - ty?"
in dem Pracht-ge - wan - de?
And the bird made an - swer in his sor - row:
Doch das Vög - lein sang als Ant-wort trü - be:
p
mf
"Ask me not of that far land of free - dom,
„Frag' mich nicht nach je - nem fer - nen Lan - de,
p
cresc.
Here, where ha - rem walls do mock my sad - ness;
wa - rum willst du mei - nen Kum-mer se - hen,
O - da-lisques may dwell here
was ich sin - ge in dem
in con-tent-ment,
en - gen Ha-rem,
But my song can nev-er wake here to glad-ness!
kön - nen O - da-lis-ken nie ver - ste-hen!


f
Ask me not of that far land of free - dom; Here thy ha - rem
Frag' mich nicht nach je - nem fer - nen Lan - de, wa - rum willst du
f
p
walls but mock my sad - ness. O - da-lisques may dwell here in con - tent-ment,
mei - nen Kum - mer se - hen, was ich sin - ge in dem en - gen Ha - rem,
p
3
But my song can nev - er wake to glad - ness!"
kön - nen O - da - lis - ken nie ver - ste - hen."
p
3
3
3
3
3
pp


p
pp
Fai - ry sto - ries with - out num - ber, songs too thou shalt
p
ten.
mf
p tranquillo
hear,
Rest thou, close thine eyes in slum - ber,
espress.
tranquillo
p
pp rit.
hush - a - by, my dear.
p a tempo
Sleep, my ba - by,
rit.
a tempo
mp
p
mp
mf
sleep, my pret - ty, hush - a - by by - low,
mp
mf


p
Soft the moon doth o'er thy cra - dle
mp
send her sil - ver
mf
glow.
p
Sleep, my ba - by,
espress.
pp
sleep, my pret - ty,
allargando
f dim.
hush - a - by by -
ten.
low.
p dim.
pp

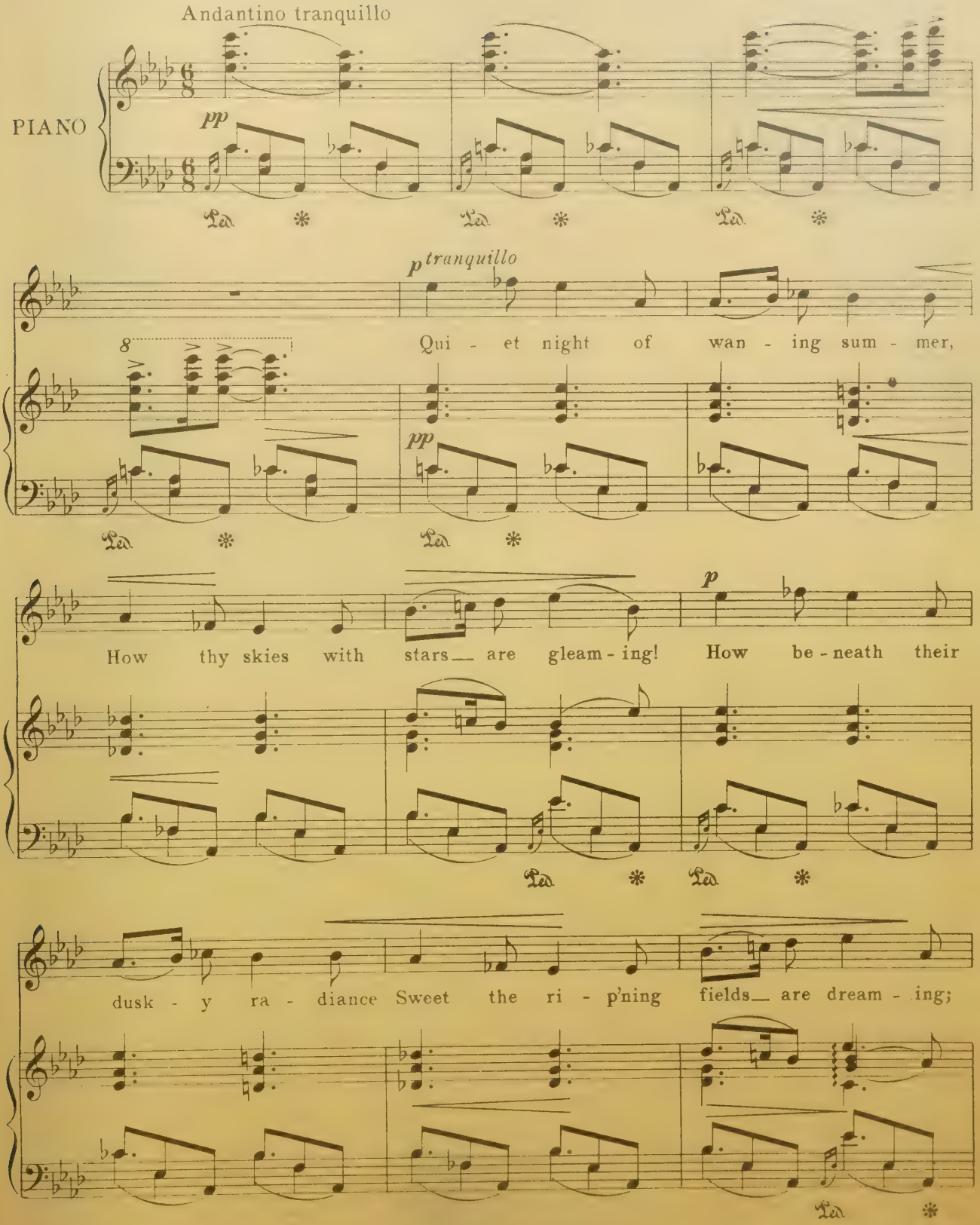
QUIET NIGHT

(Original Key)

Translated from the Russian
of TIUTCHEFF by Constance Purdy

N. TCHEREPNIN, Op.8, №3

(1873)


Andantino tranquillo
PIANO
pp
Ped.
p tranquillo
Qui - et night of wan - ing sum - mer,
How thy skies with stars are gleam - ing! How be - neath their
dusk - y ra - diance Sweet the ri - p'ning fields are dream - ing;

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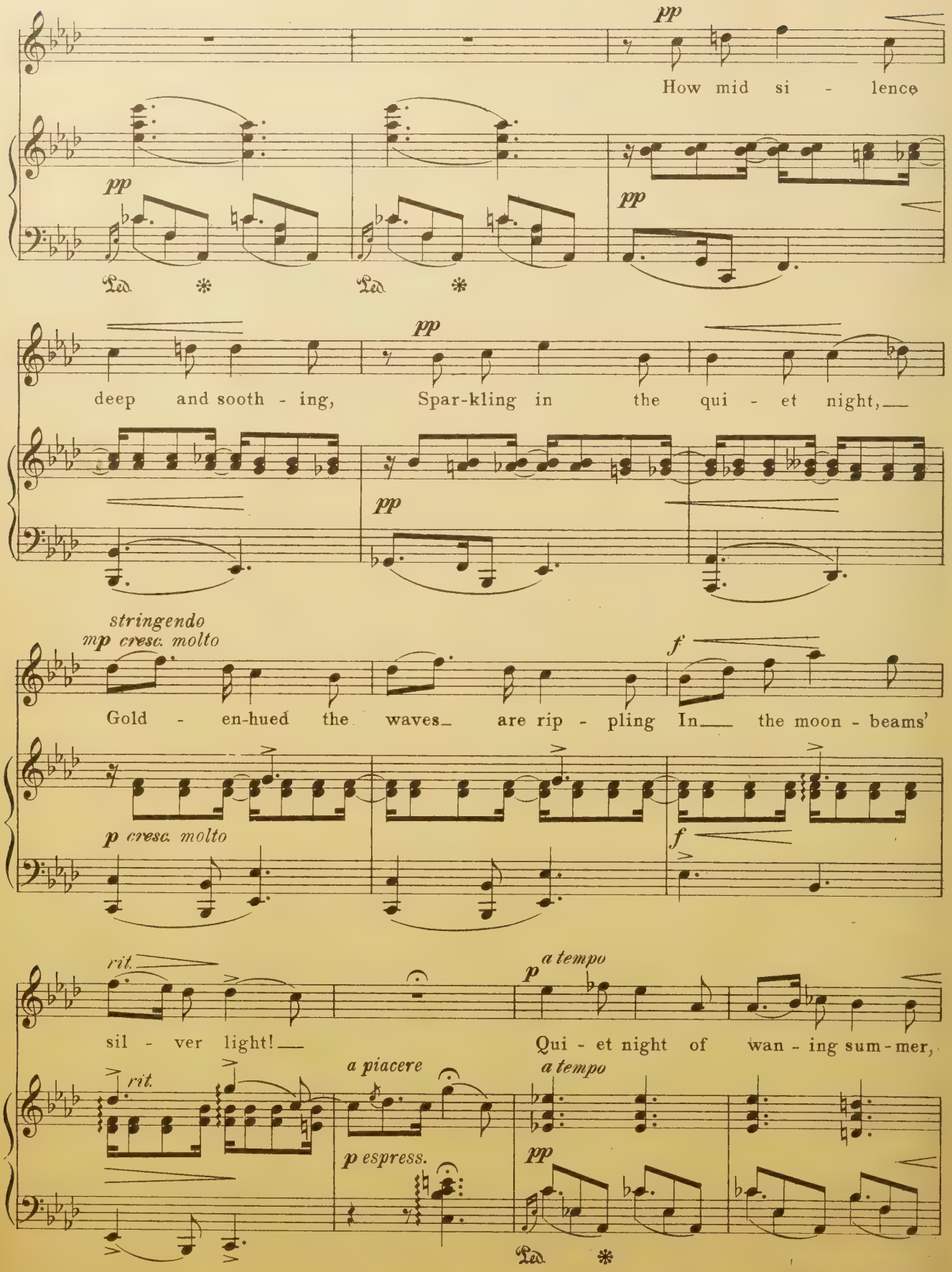
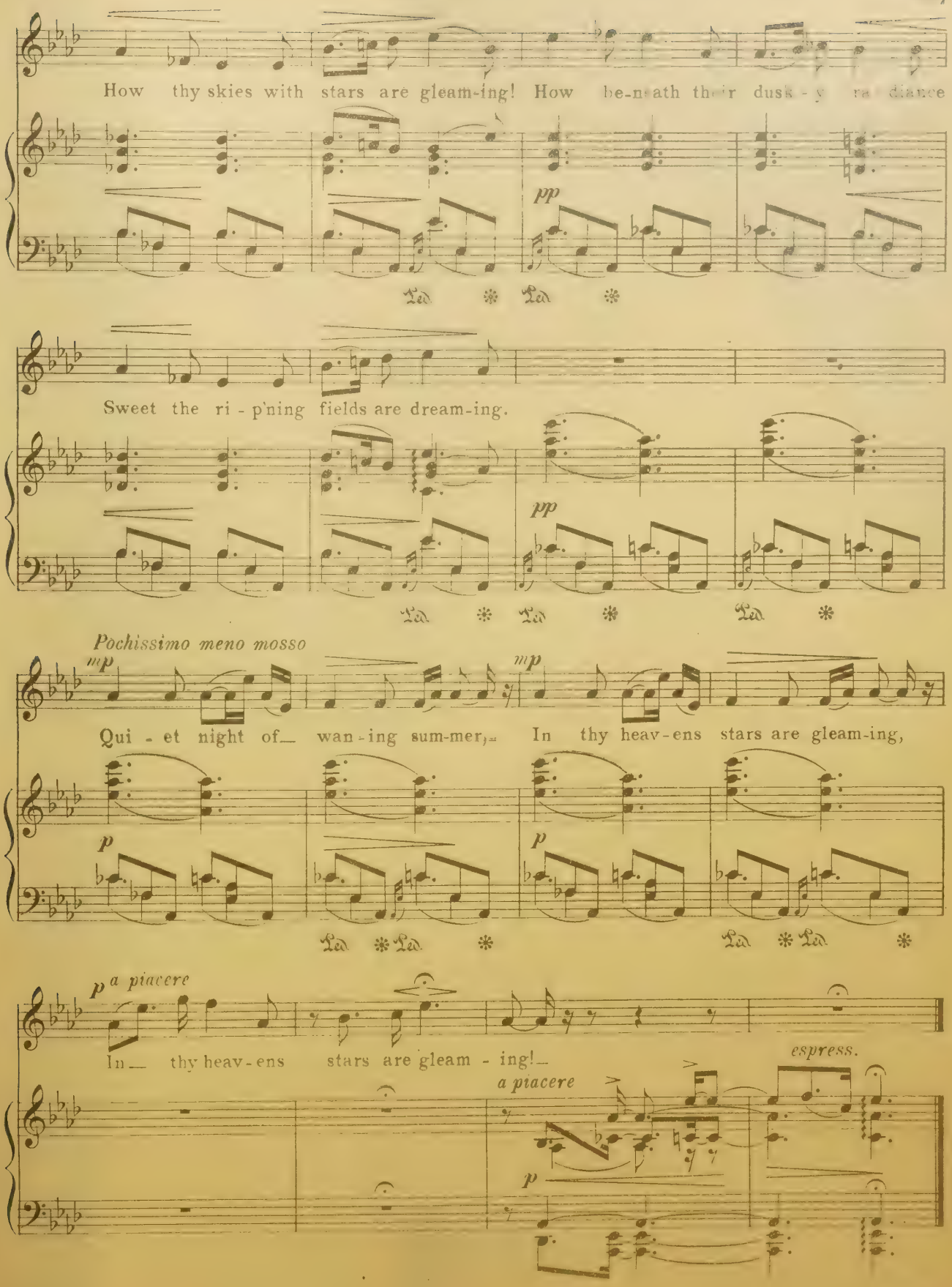

pp
How mid si - lence
pp
pp
deep and sooth - ing,
Spar-kling in the qui - et night,
pp
stringendo
mp cresc. molto
Gold - en-hued the waves are rip - pling In the moon - beams'
f
p cresc. molto
f
rit.
sil - ver light!
a tempo
p
Qui - et night of wan - ing sum - mer,
rit.
a piacere
a tempo
p espress.
pp

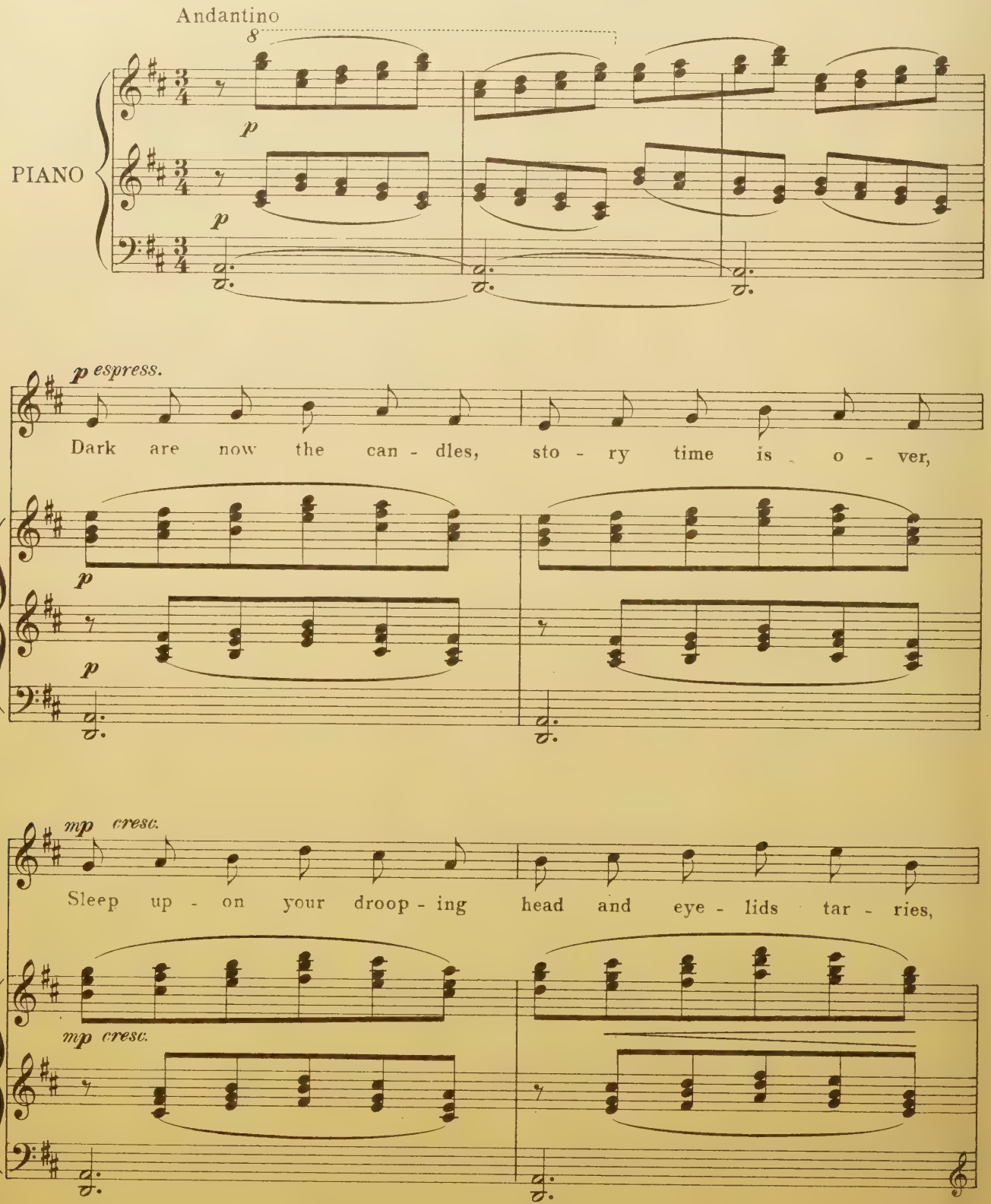

How thy skies with stars are gleam-ing! How be-neath their dusk-y radiance
pp
Sweet the ri-p'ning fields are dream-ing.
pp
Pochissimo meno mosso
mp
Qui-et night of wan-ing sum-mer, In thy heav-ens stars are gleam-ing,
mp
p
p
p a piacere
In thy heav-ens stars are gleam-ing!
a piacere
espress.
p

DARK ARE NOW THE CANDLES

Translated from the Russian
of FOFANOFF by George Harris, Jr

(Original Key)

NICOLAI TCHEREPNIN, Op. 21, № 3
(1873-)



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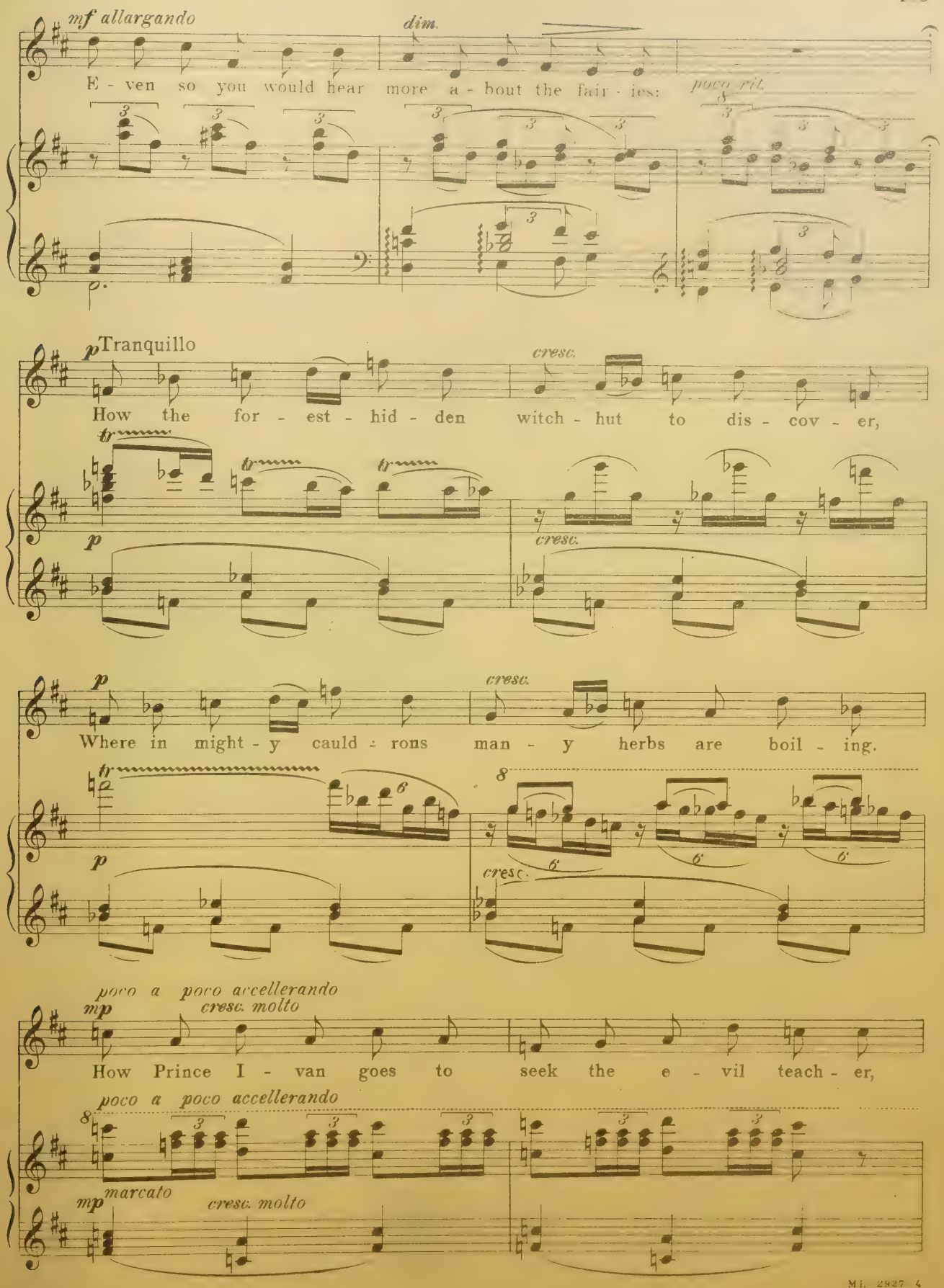
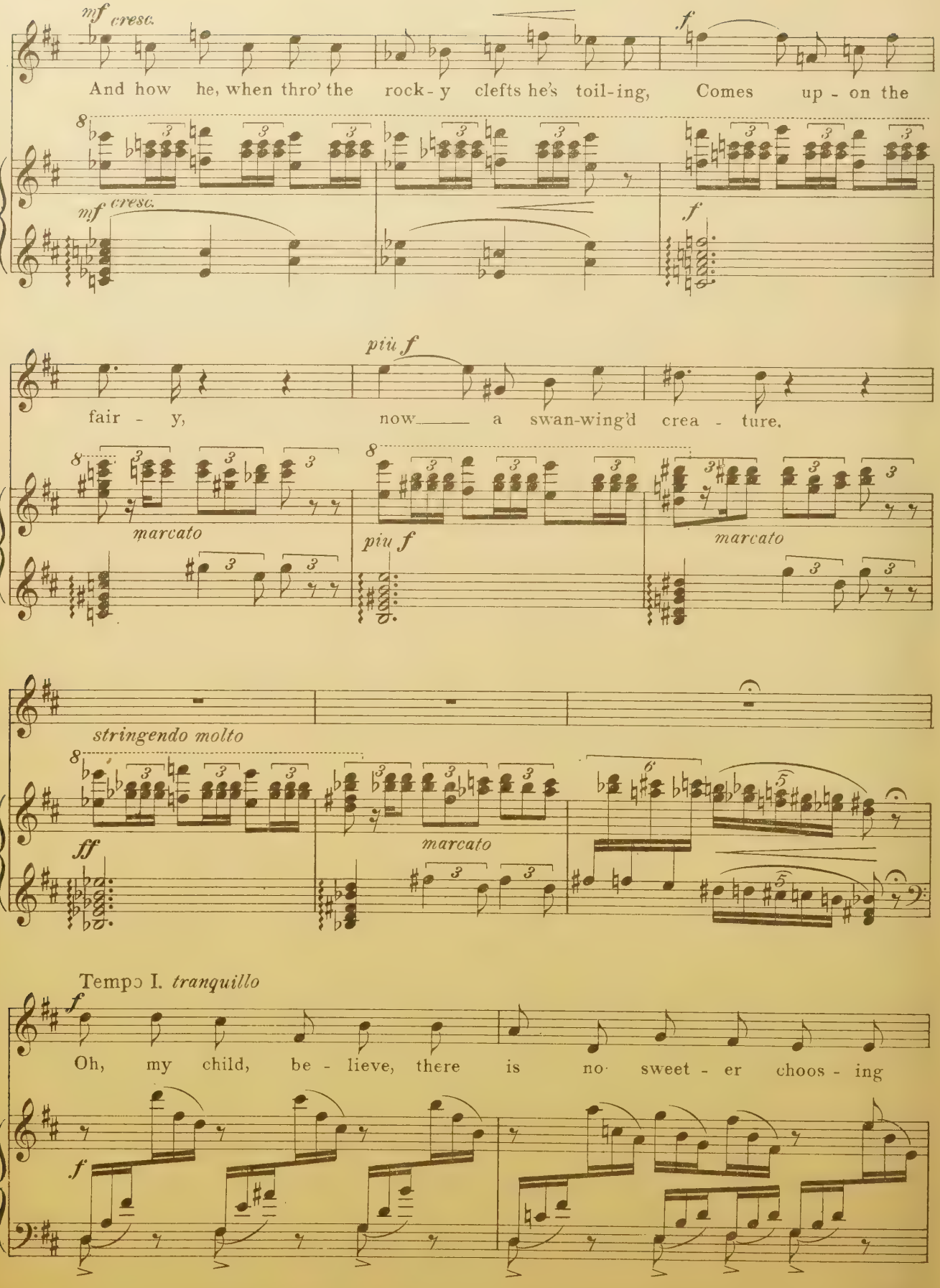
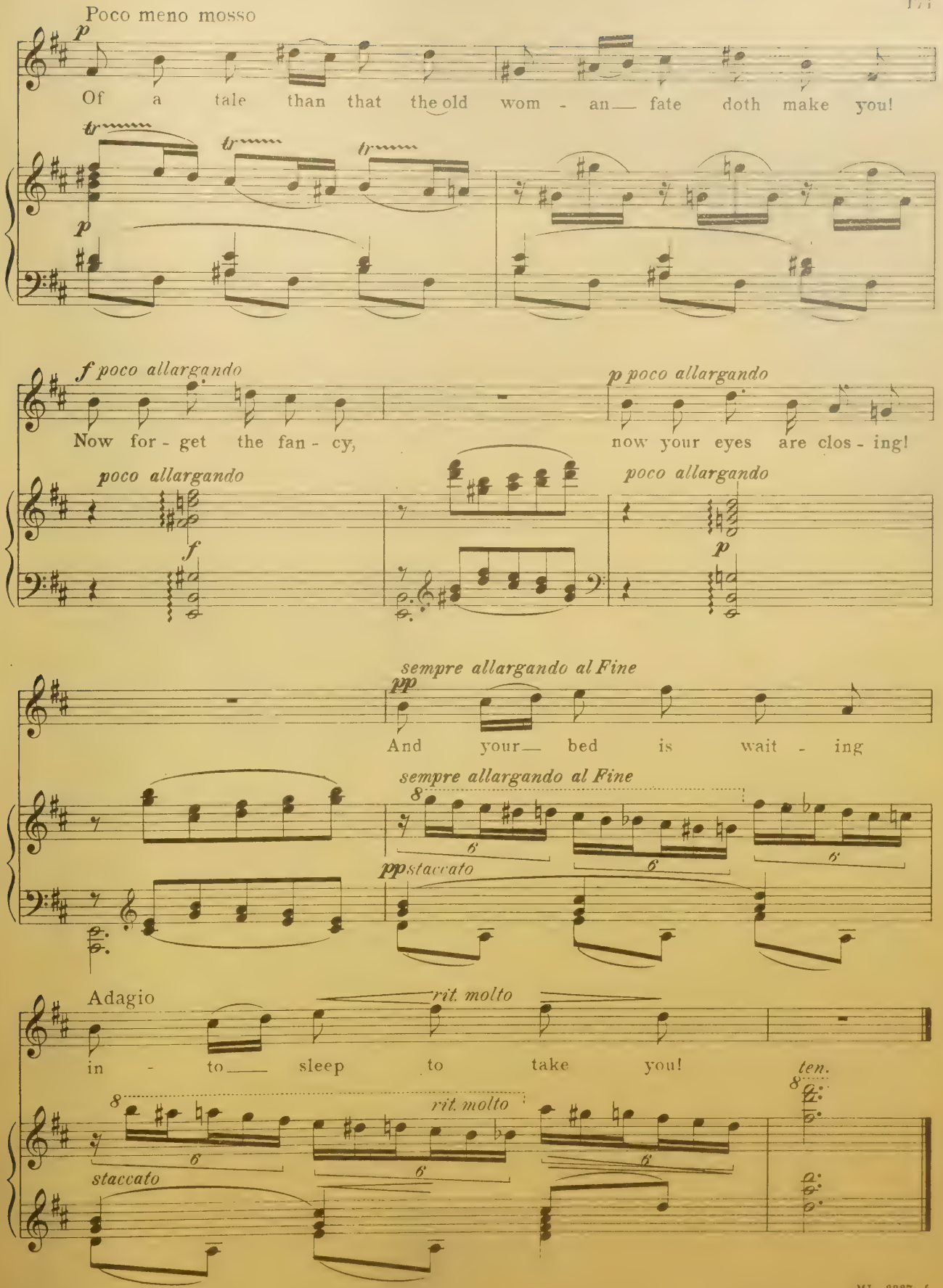

mf allargando
dim.
E - ven so you would hear more a - bout the fair - ies:
poco rit.
p Tranquillo
cresc.
How the for - est - hid - den witch - hut to dis - cov - er,
tr
p
cresc.
p
cresc.
Where in might - y cauld - rons man - y herbs are boil - ing.
tr
8
6
p
cresc.
poco a poco accellerando
mp
cresc. molto
How Prince I - van goes to seek the e - vil teach - er,
poco a poco accellerando
8
mp marcato
cresc. molto


mf cresc.
And how he, when thro' the rock-y clefts he's toil-ing, Comes up-on the
f
mf cresc.
f
più f
fair - y, now a swan-wing'd crea - ture.
marcato
più f
marcato
stringendo molto
ff
marcato
Tempo I. tranquillo
f
Oh, my child, be - lieve, there is no sweet - er choos - ing
f

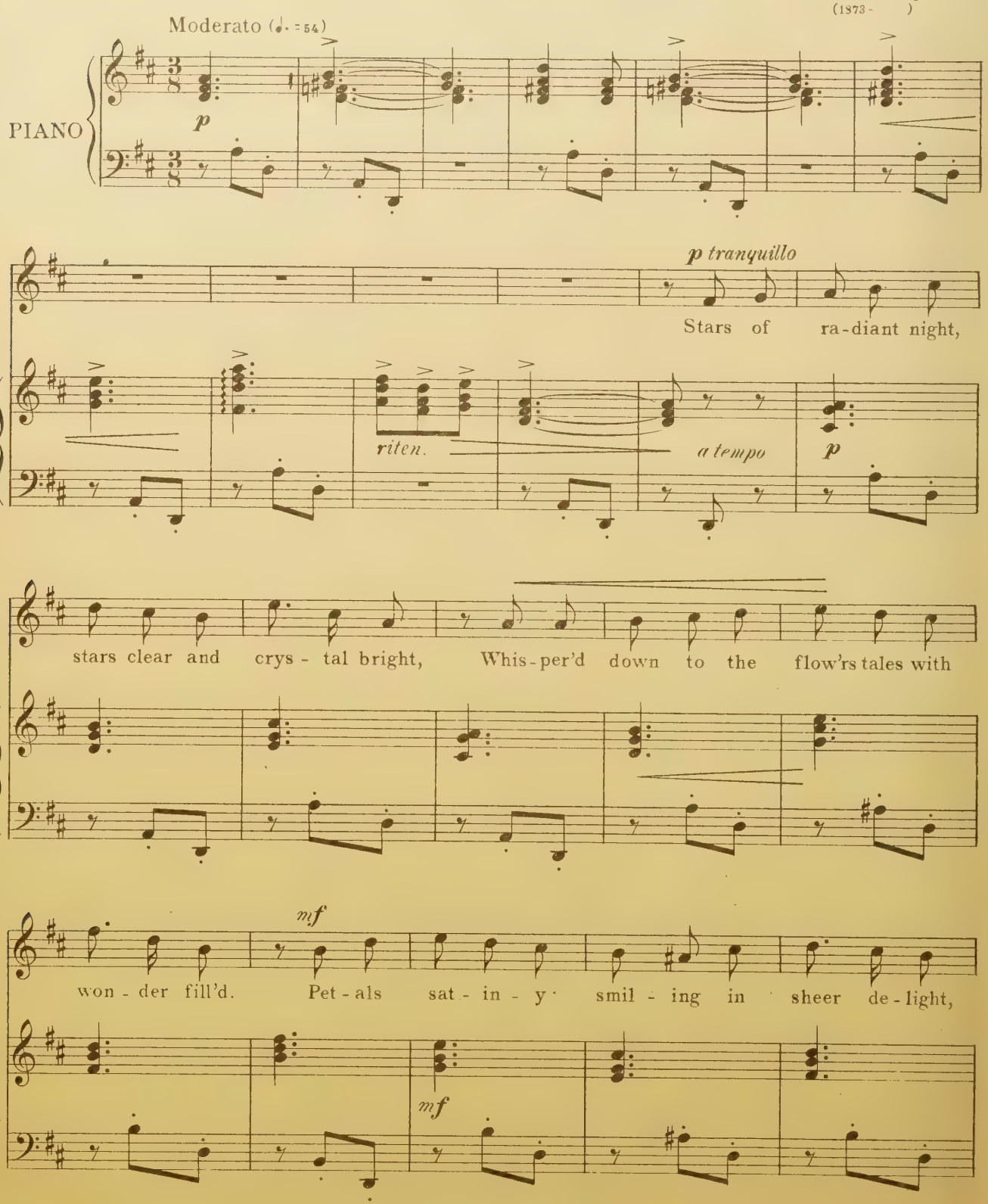

Poco meno mosso
p
Of a tale than that the old wom - an fate doth make you!
tr
tr
tr
p
f poco allargando
Now for - get the fan - cy,
p poco allargando
now your eyes are clos - ing!
poco allargando
f
poco allargando
p
sempre allargando al Fine
pp
And your bed is wait - ing
sempre allargando al Fine
8
6
6
6
pp staccato
Adagio
rit. molto
in - to sleep to take you!
ten.
8
8
rit. molto
6
6
6
staccato

STARS OF RADIANT NIGHT

Translated from the Russian
of FOFANOFF
by Constance Purdy

(Original Key)

N. TCHEREPNIN, Op. 1, № 2
(1873-)



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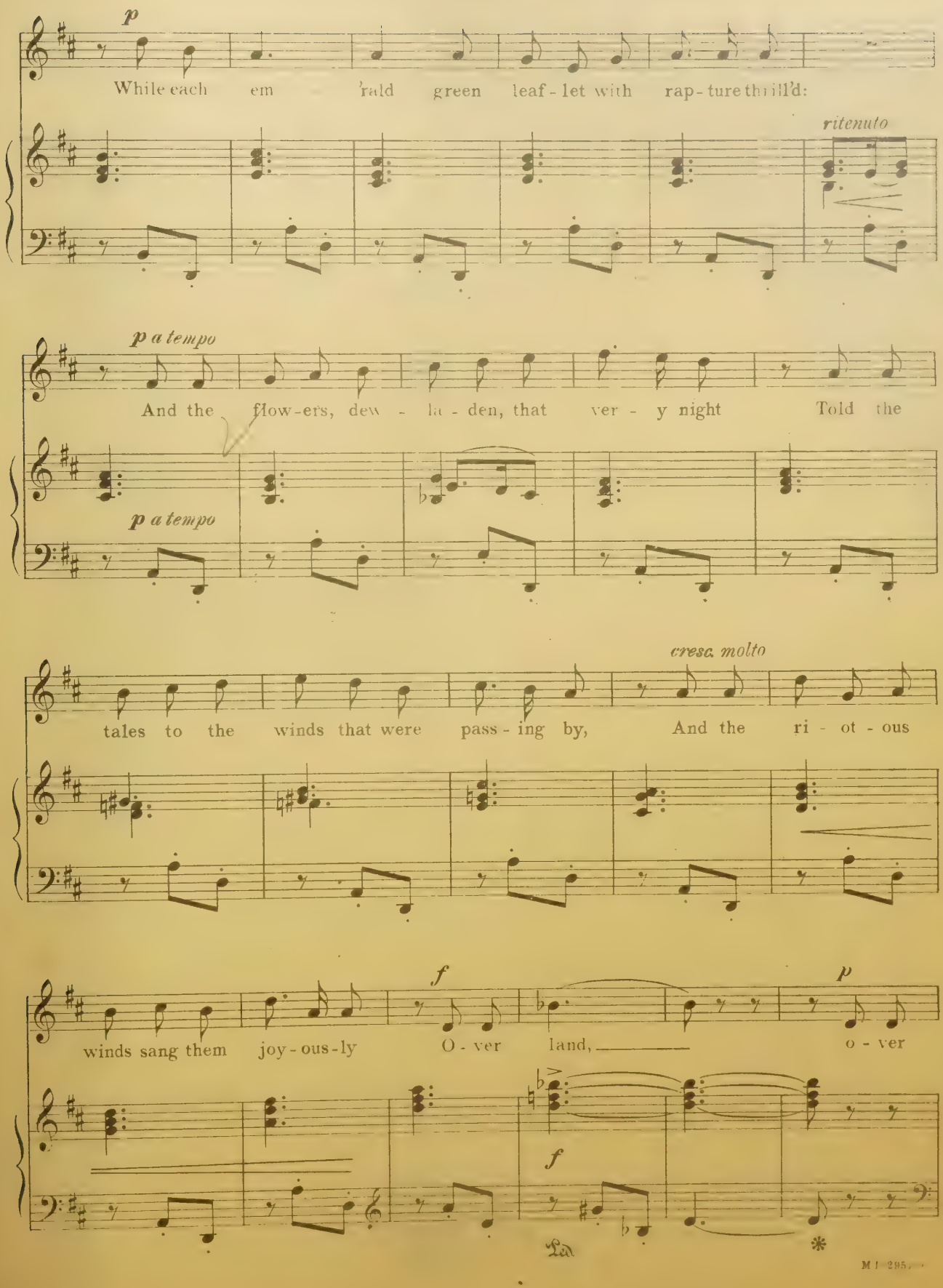
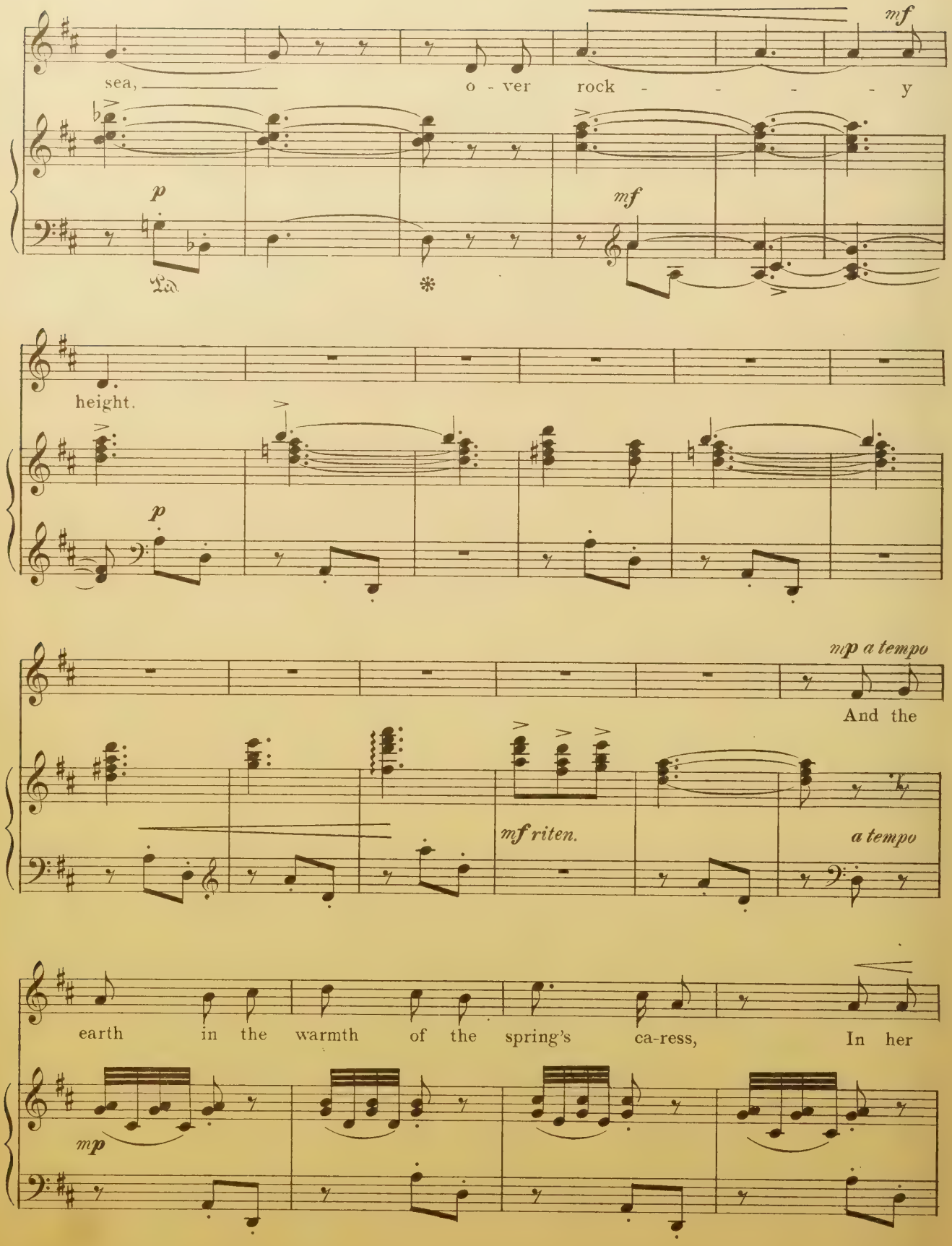
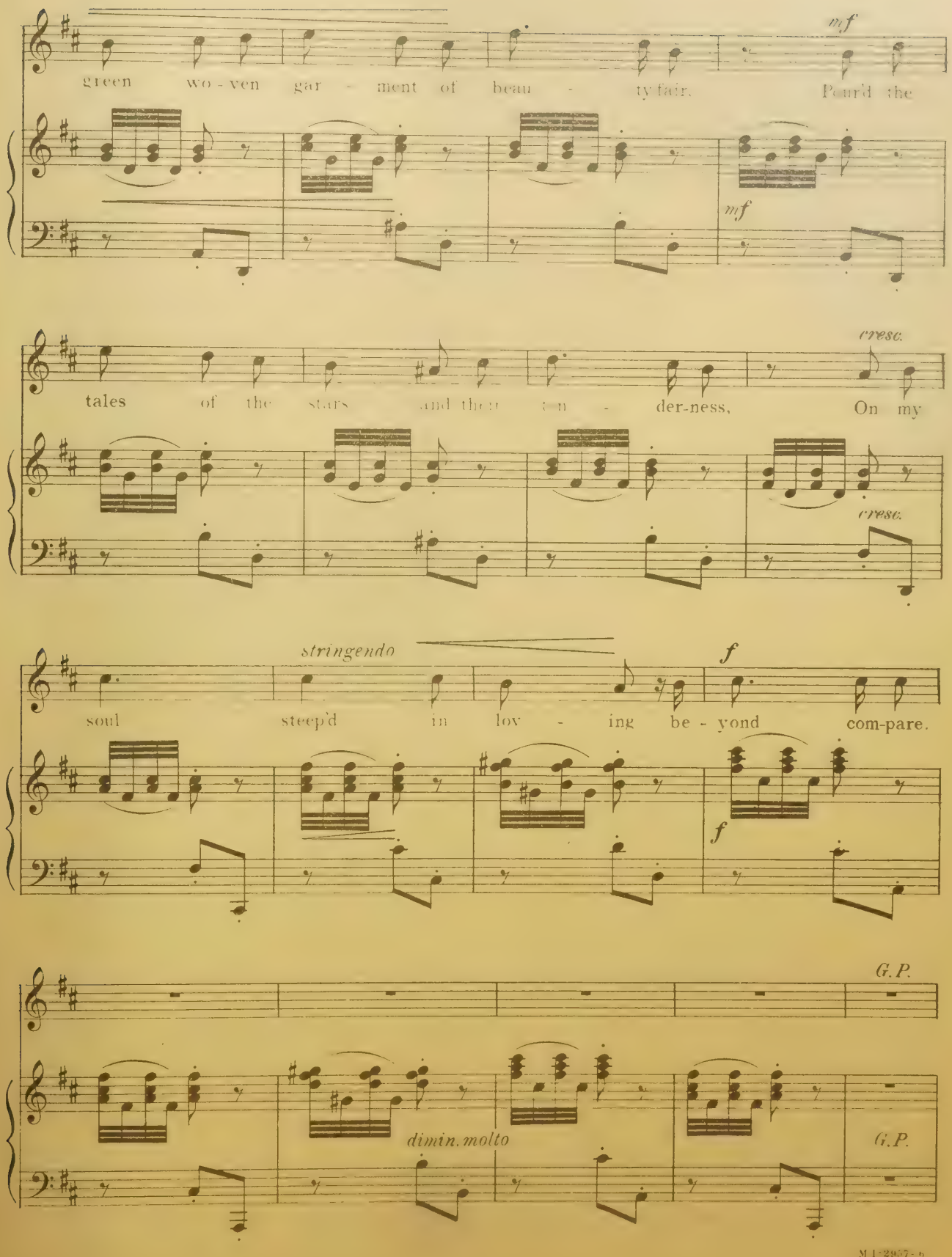
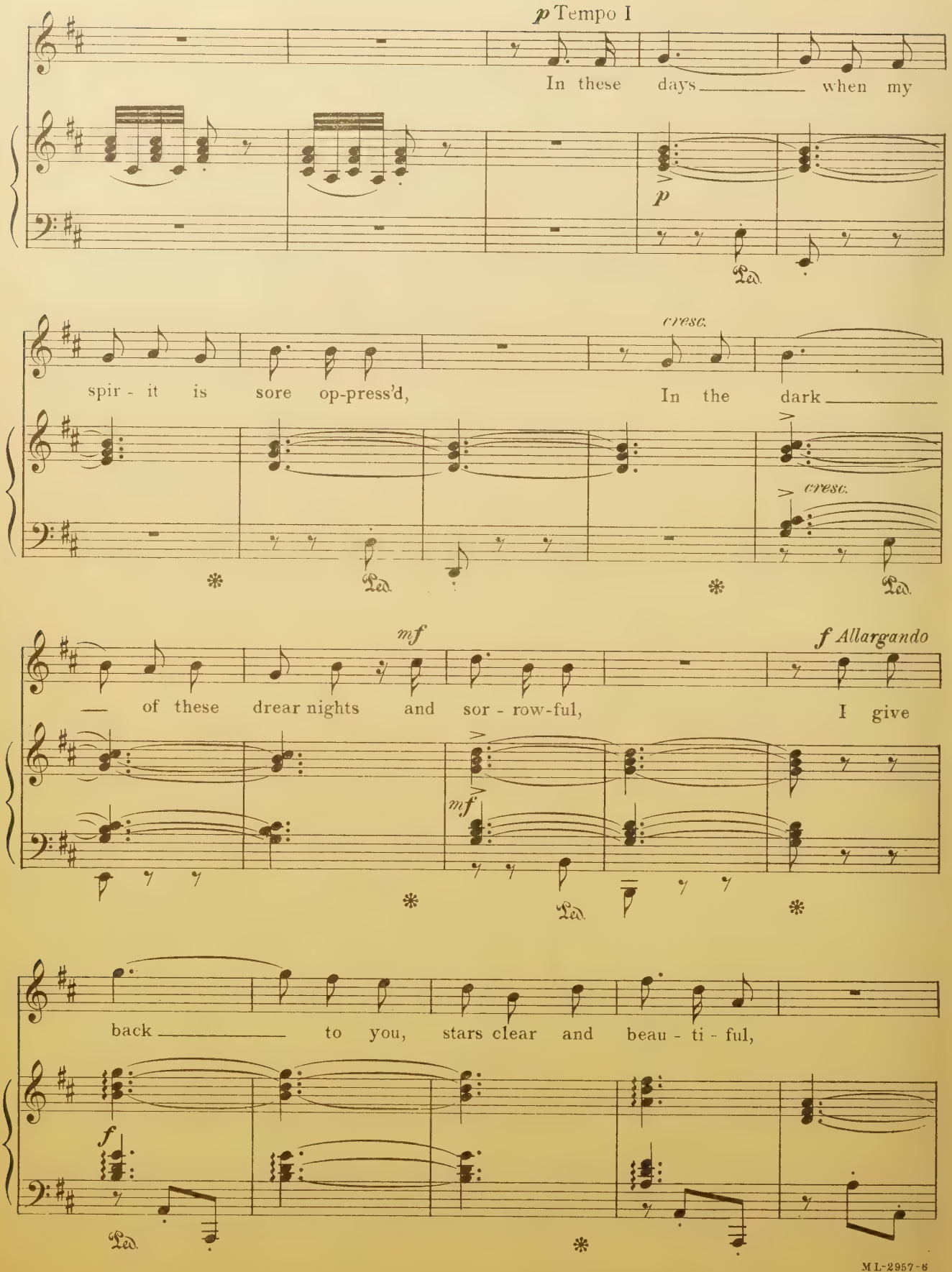
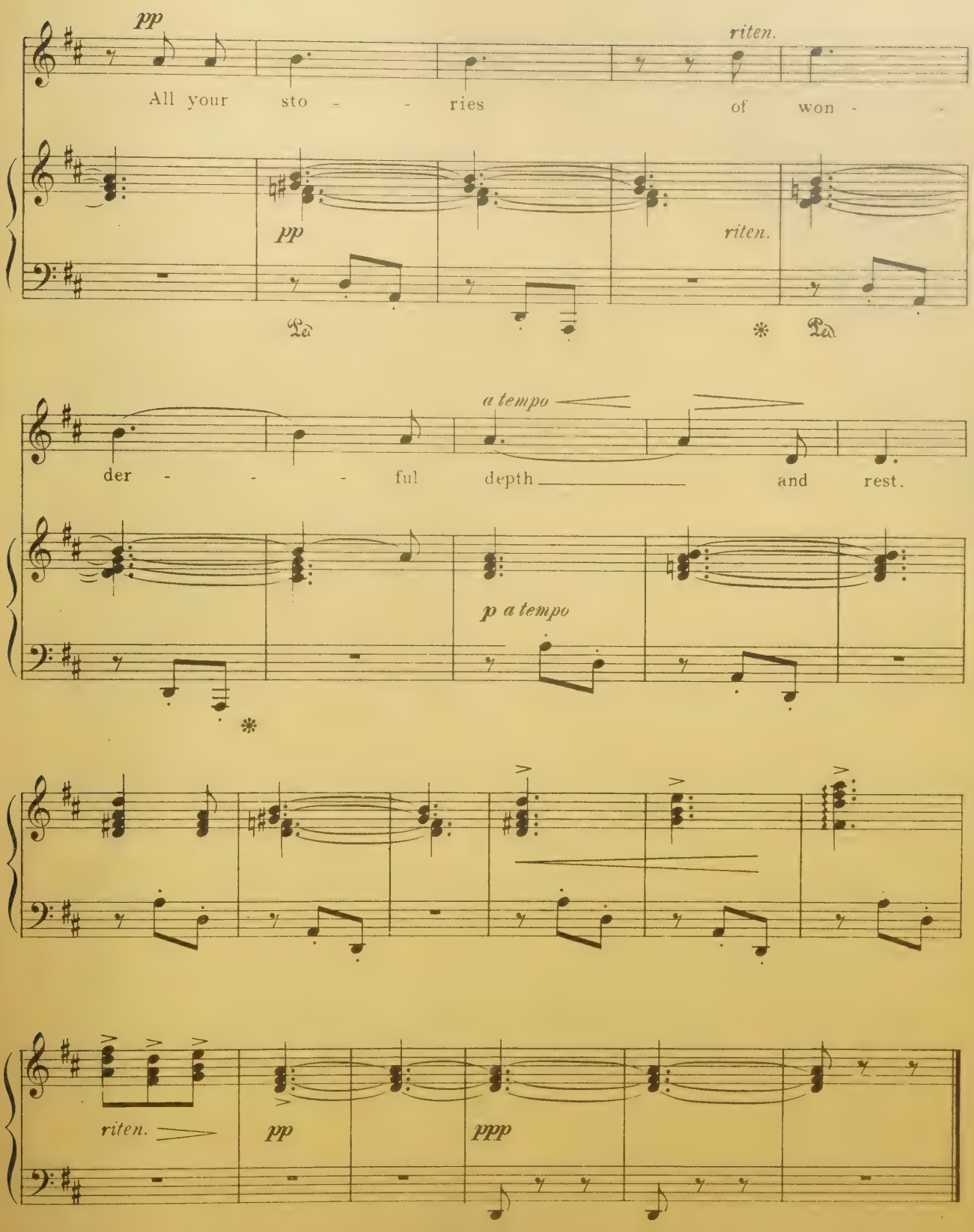

p
While each em 'rald green leaf - let with rap - ture thrill'd:
ritenuto
p a tempo
And the flow-ers, dew - la - den, that ver - y night Told the
p a tempo
cresc. molto
tales to the winds that were pass - ing by, And the ri - ot - ous
f
p
winds sang them joy - ous - ly O - ver land, o - ver
f
Ld
*


mf
sea, o - ver rock - - - - - y
p
Ped.
*
mf
height.
p
mp a tempo
And the
mf riten.
a tempo
earth in the warmth of the spring's ca-ress, In her
mp


mf
green wo - ven gar - ment of beau - ty fair. Pour'd the
mf
cresc.
tales of the stars and their ten - der-ness, On my
cresc.
stringendo
f
soul steep'd in lov - ing be - yond com-pare.
f
G.P.
dimin. molto
G.P.


p Tempo I
In these days when my
p
Ped.
cresc.
spir - it is sore op-press'd, In the dark
cresc.
Ped.
Ped.
mf
f Allargando
— of these drear nights and sor - row-ful, I give
mf
Ped.
back to you, stars clear and beau - ti - ful,
f
Ped.

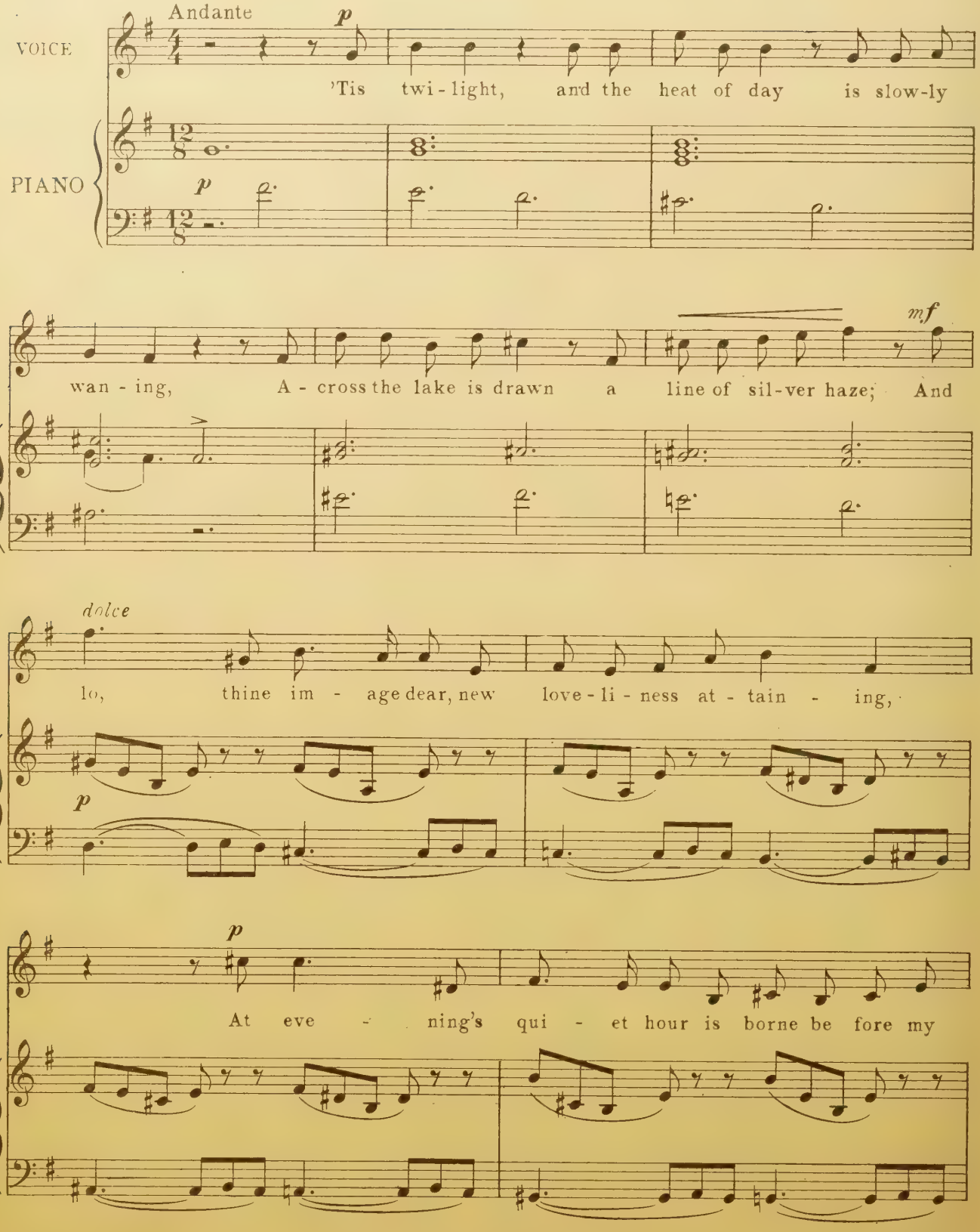

pp
riten.
All your sto - - ries of won - -
pp
riten.
Ped.
*
Ped.
a tempo
der - - - ful depth and rest.
p a tempo
*
riten.
pp
ppp

AT TWILIGHT

(Original Key)

Translated from the Russian
of Count A. TOLSTOI by Constance Purdy

A. TINIAKOFF, Op. 5, №2


Andante
p
VOICE
'Tis twi - light, and the heat of day is slow-ly
PIANO
p
mf
wan - ing, A - cross the lake is drawn a line of sil-ver haze; And
dolce
lo, thine im - age dear, new love - li - ness at - tain - ing,
p
p
At eve - ning's qui - et hour is borne be fore my

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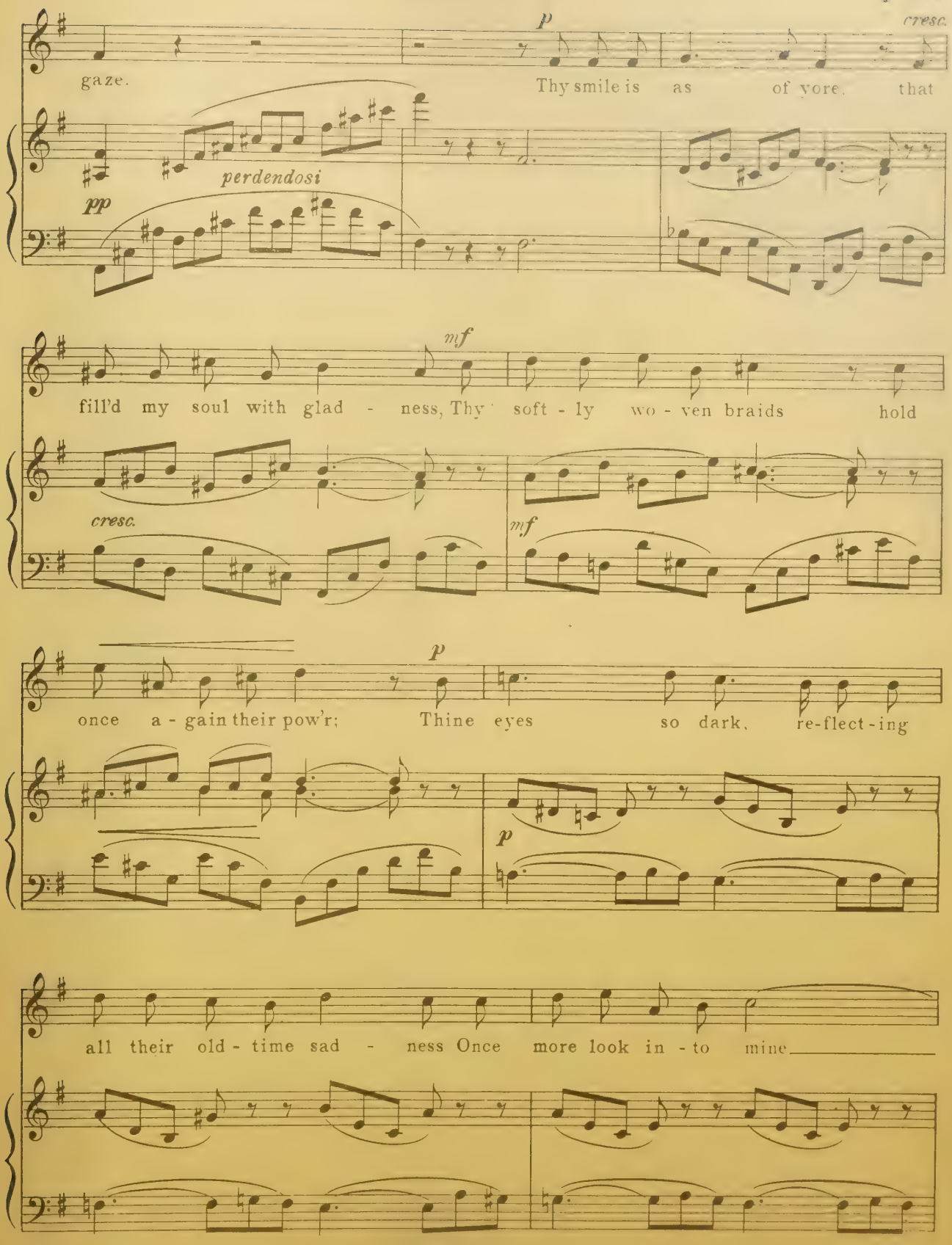
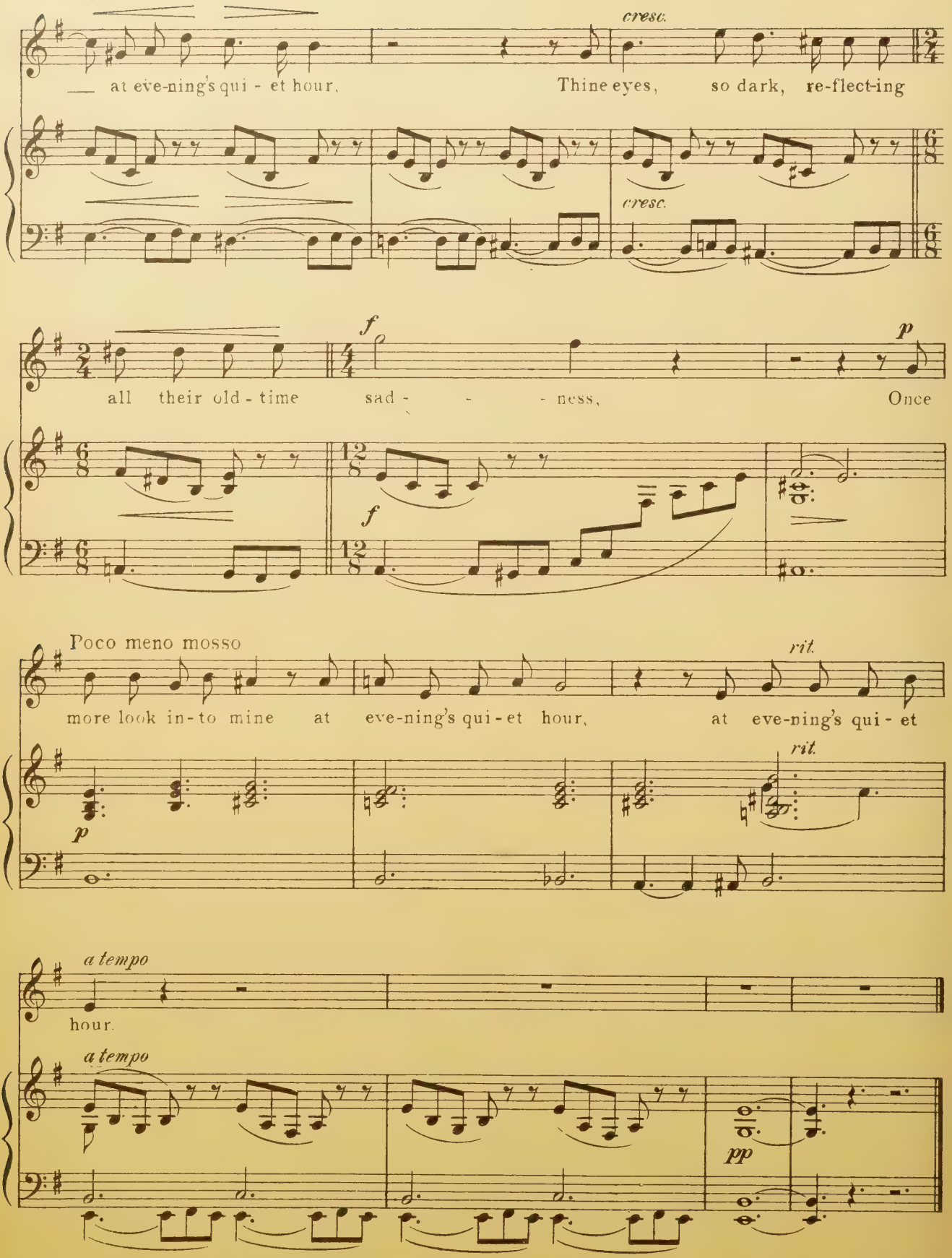

p
cresc.
gaze.
Thy smile is as of yore, that
perdendosi
pp
mf
fill'd my soul with glad - ness, Thy soft - ly wo - ven braids hold
cresc.
mf
p
once a - gain their pow'r; Thine eyes so dark, re-flect - ing
p
all their old - time sad - ness Once more look in - to mine


cresc.
at eve-ning's qui - et hour,
Thine eyes, so dark, re-flect-ing
cresc.
f
p
all their old - time sad - - - ness,
Once
f
Poco meno mosso
rit.
more look in-to mine at eve-ning's qui-et hour,
at eve-ning's qui - et
rit.
p
a tempo
hour.
a tempo
pp

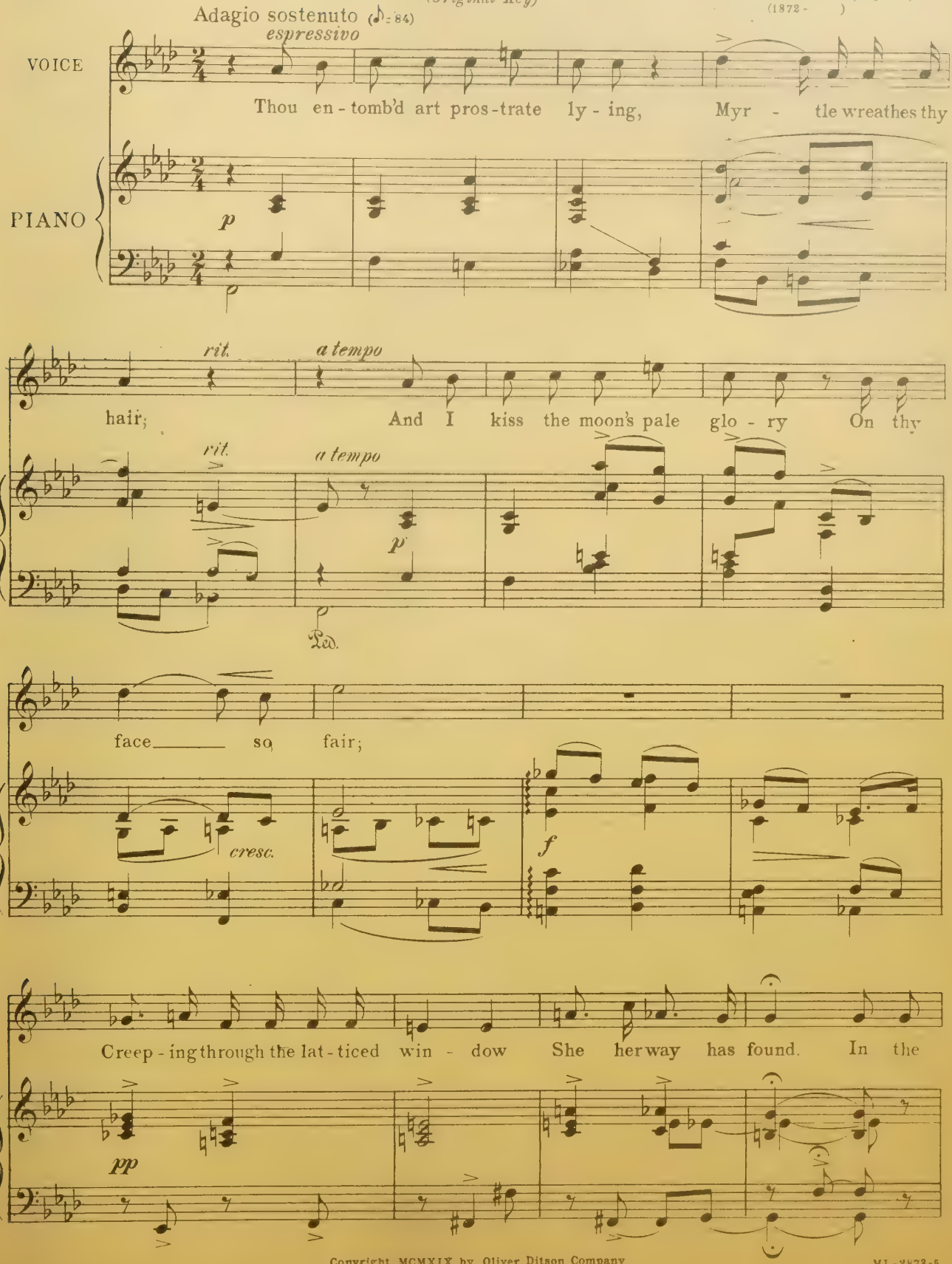
Translated from the Russian
of V. BRUCE
by Robert H. Hamilton

To Ivan Theodoroff Schmidt

IN THE TOMB

(Original Key)

SERGIUS VASSILENKO, Op. 11, No 1
(1872-)


Adagio sostenuto (♪= 84)
espressivo
VOICE
PIANO
Thou en - tomb'd art pros - trate ly - ing, Myr - tle wreathes thy
p
rit.
a tempo
hair; And I kiss the moon's pale glo - ry On thy
face so fair;
cresc.
f
Creep - ing through the lat - ticed win - dow She her way has found. In the
pp

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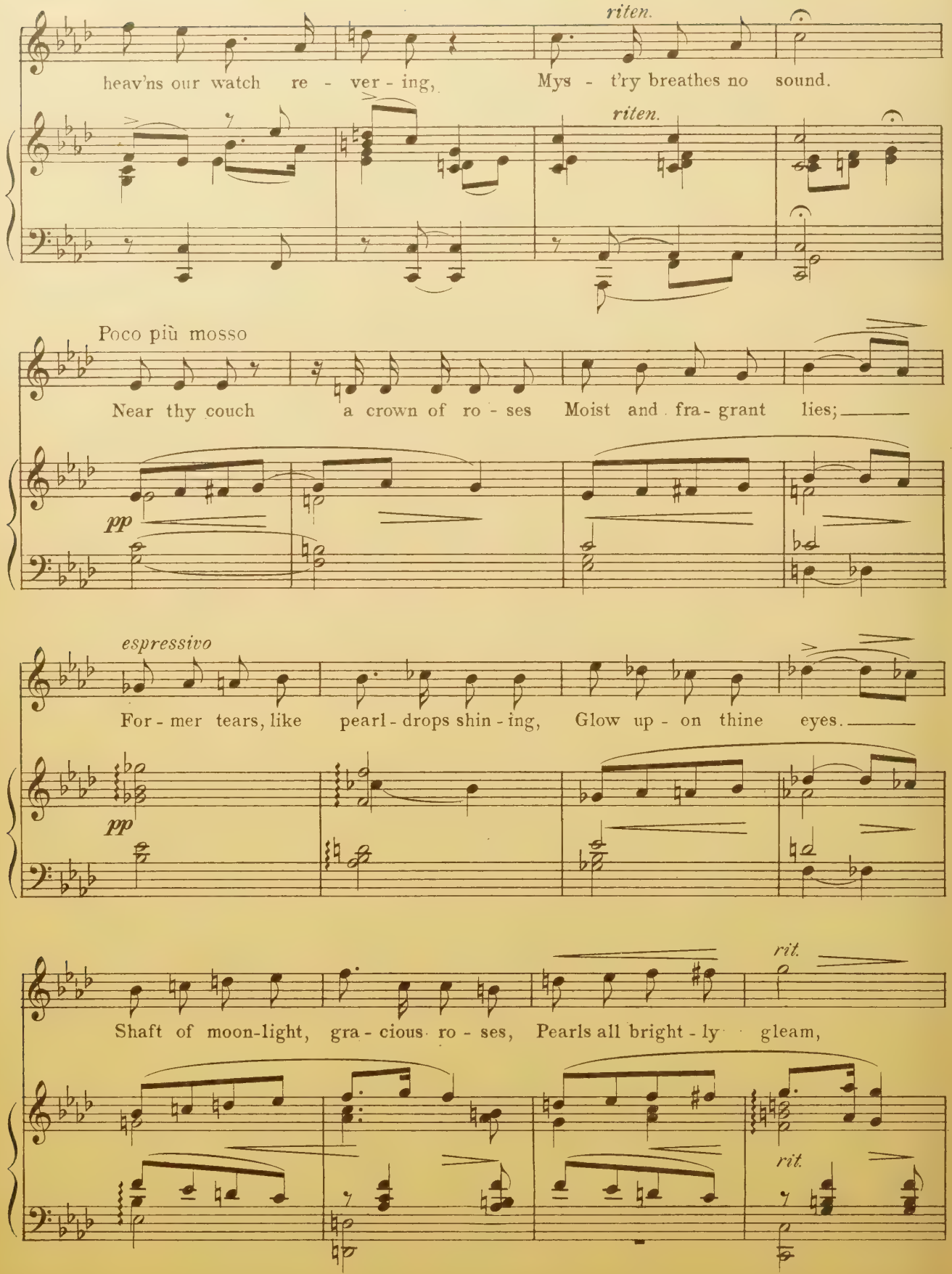
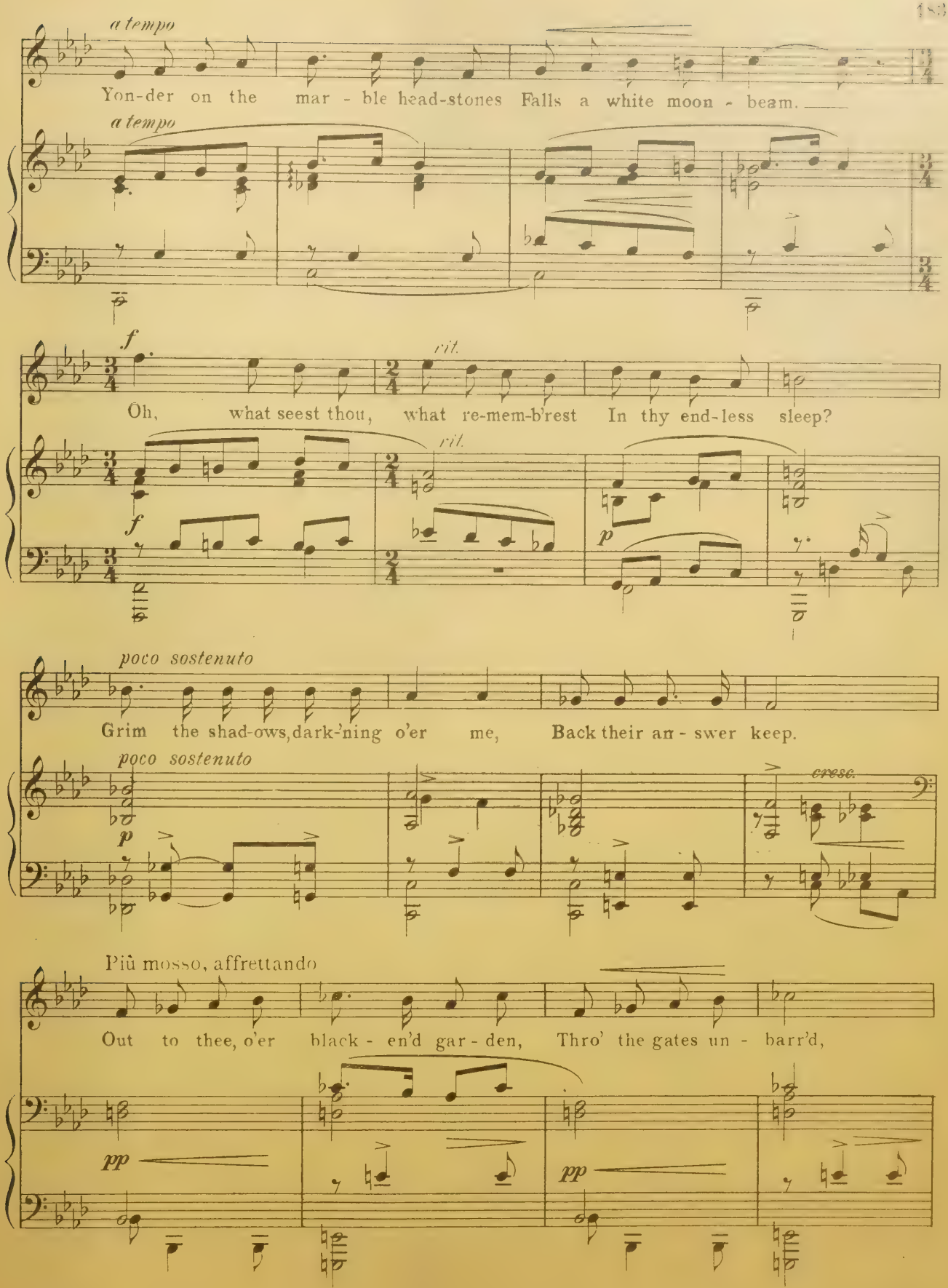
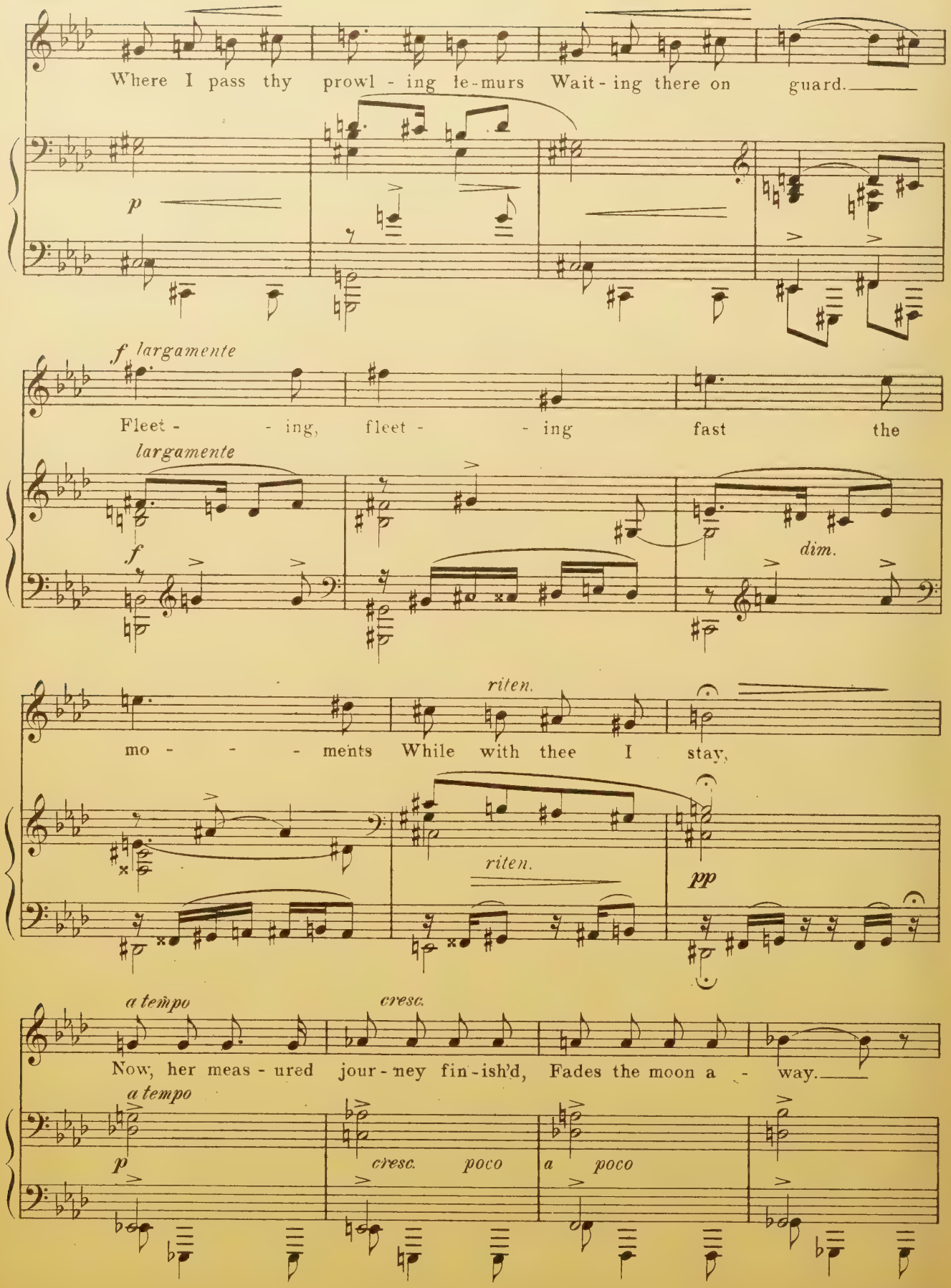
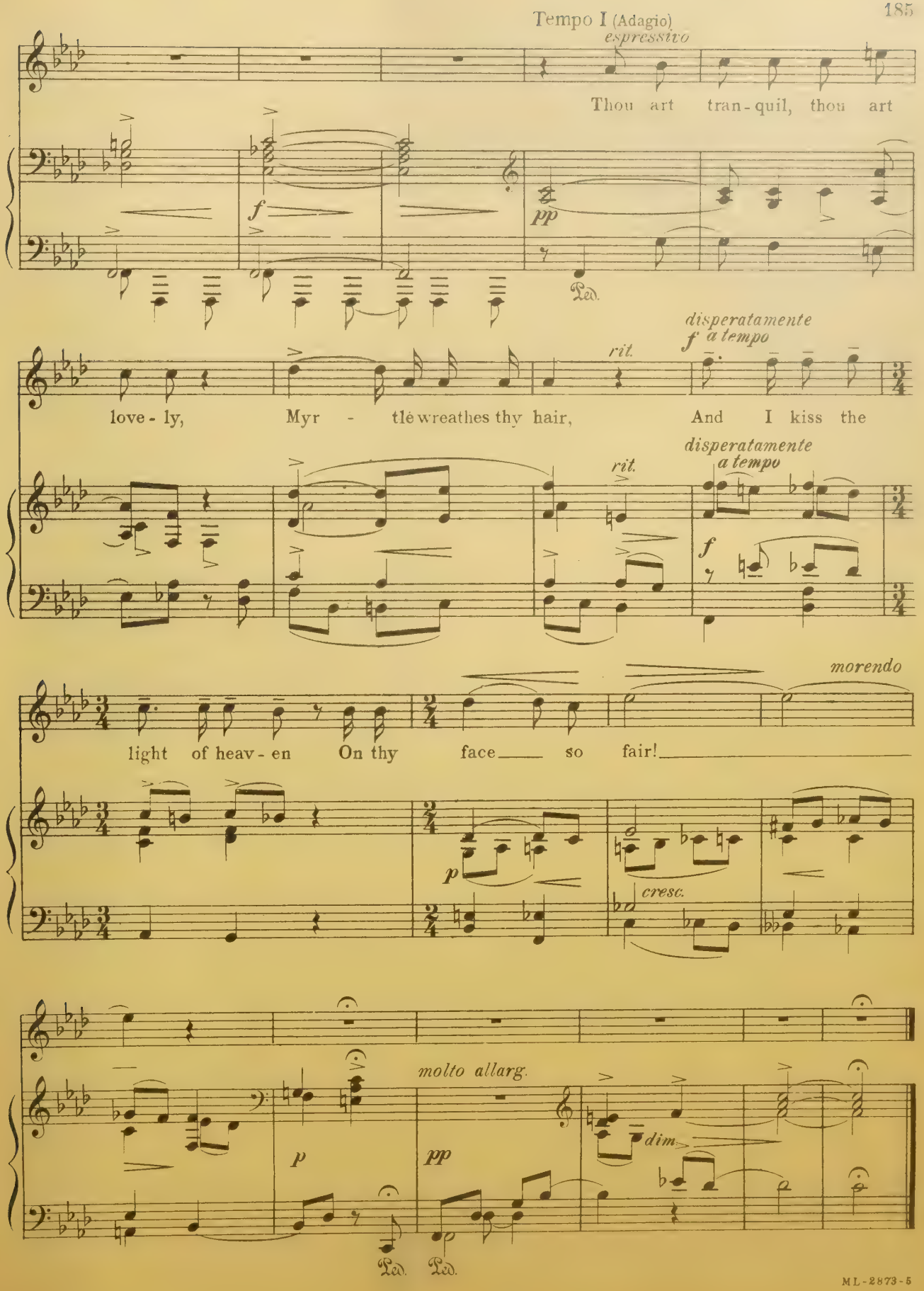

riten.
heav'ns our watch re - ver - ing, Mys - t'ry breathes no sound.
riten.
Poco più mosso
Near thy couch a crown of ro - ses Moist and fra - grant lies;
pp
espressivo
For - mer tears, like pearl - drops shin - ing, Glow up - on thine eyes.
pp
rit.
Shaft of moon-light, gra - cious ro - ses, Pearls all bright - ly gleam,
rit.


a tempo
Yon-der on the mar - ble head-stones Falls a white moon - beam.
a tempo
f
rit.
Oh, what seest thou, what re-mem-b'rest In thy end-less sleep?
f
rit.
p
poco sostenuto
Grim the shad-ows, dark-'ning o'er me, Back their an - swer keep.
poco sostenuto
p
cresc.
Più mosso, affrettando
Out to thee, o'er black - en'd gar - den, Thro' the gates un - barr'd,
pp
pp


Where I pass thy prowl - ing le-murs Wait - ing there on guard.
p
f largamente
Fleet - - ing, fleet - - ing fast the
largamente
f
dim.
riten.
mo - - - ments While with thee I stay,
riten.
pp
a tempo
cresc.
Now, her meas - ured jour - ney fin - ish'd, Fades the moon a - way.
a tempo
p
cresc. poco a poco

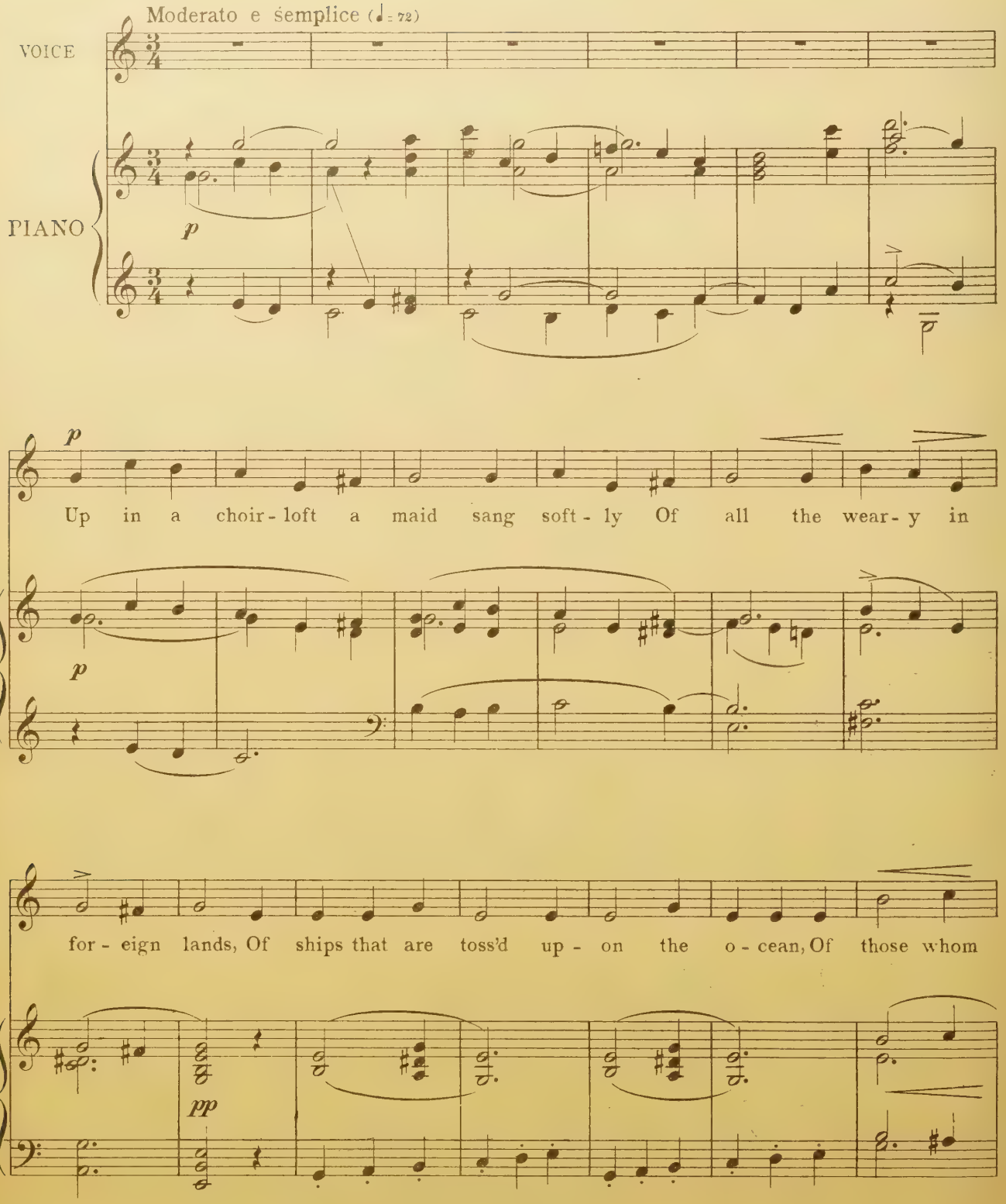

Tempo I (Adagio)
espressivo
Thou art tran-quil, thou art
f
pp
Ped.
disperatamente
f a tempo
rit.
love-ly, Myr - tle wreathes thy hair, And I kiss the
disperatamente
a tempo
rit.
f
morendo
light of heav-en On thy face so fair!
p
cresc.
molto allarg.
p
pp
dim.
Ped. Ped.

A MAIDEN SANG

(Original Key)

Translated from the Russian
of A. BLOCK by Constance Purdy

SERGIUS VASSILENKO, Op 13, №1
(1872-)


Moderato e semplice (♩= 72)
VOICE
PIANO
p
Up in a choir-loft a maid sang soft-ly Of all the wear-y in
for-eign lands, Of ships that are toss'd up-on the o-cean, Of those whom
pp

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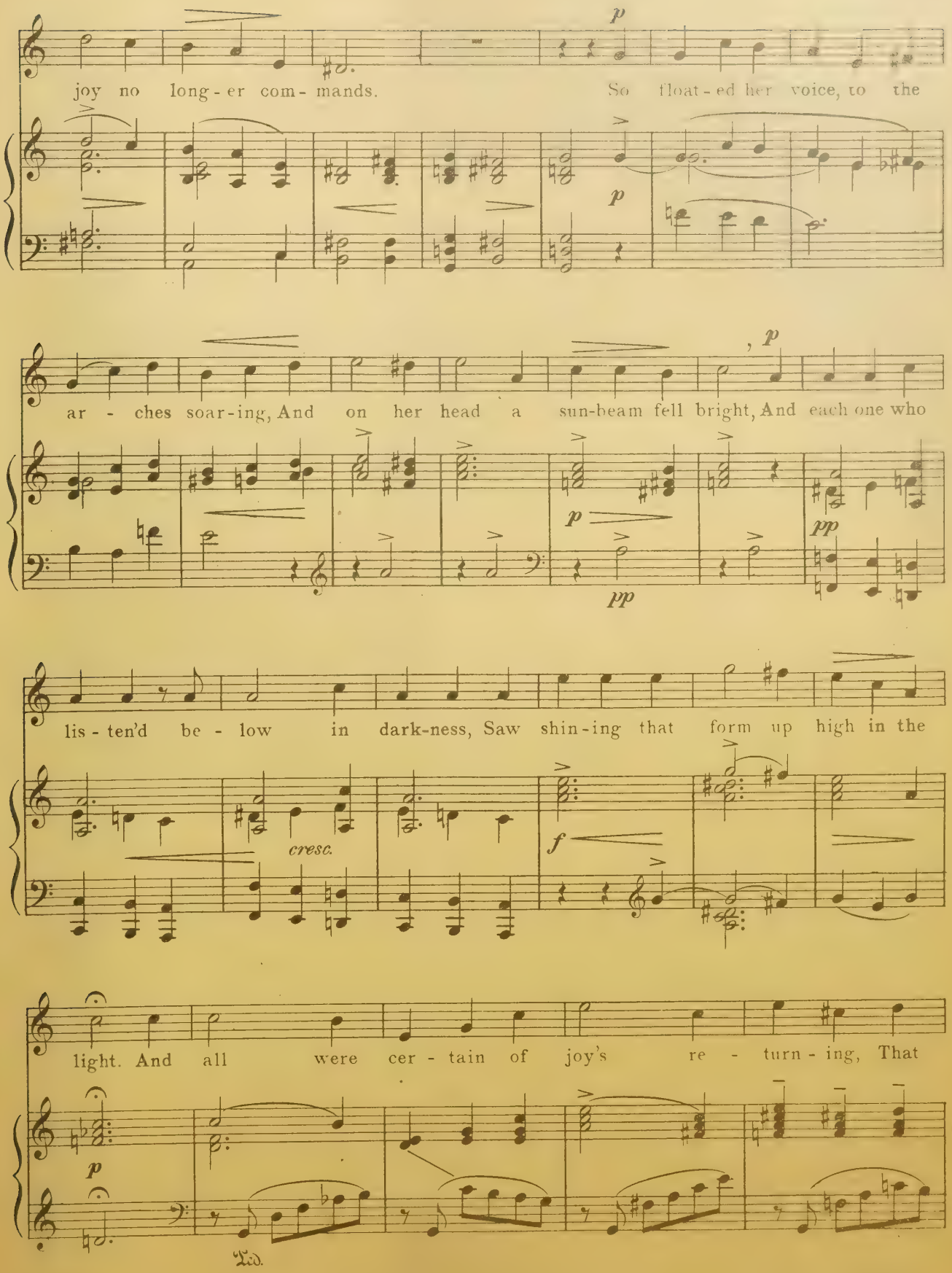
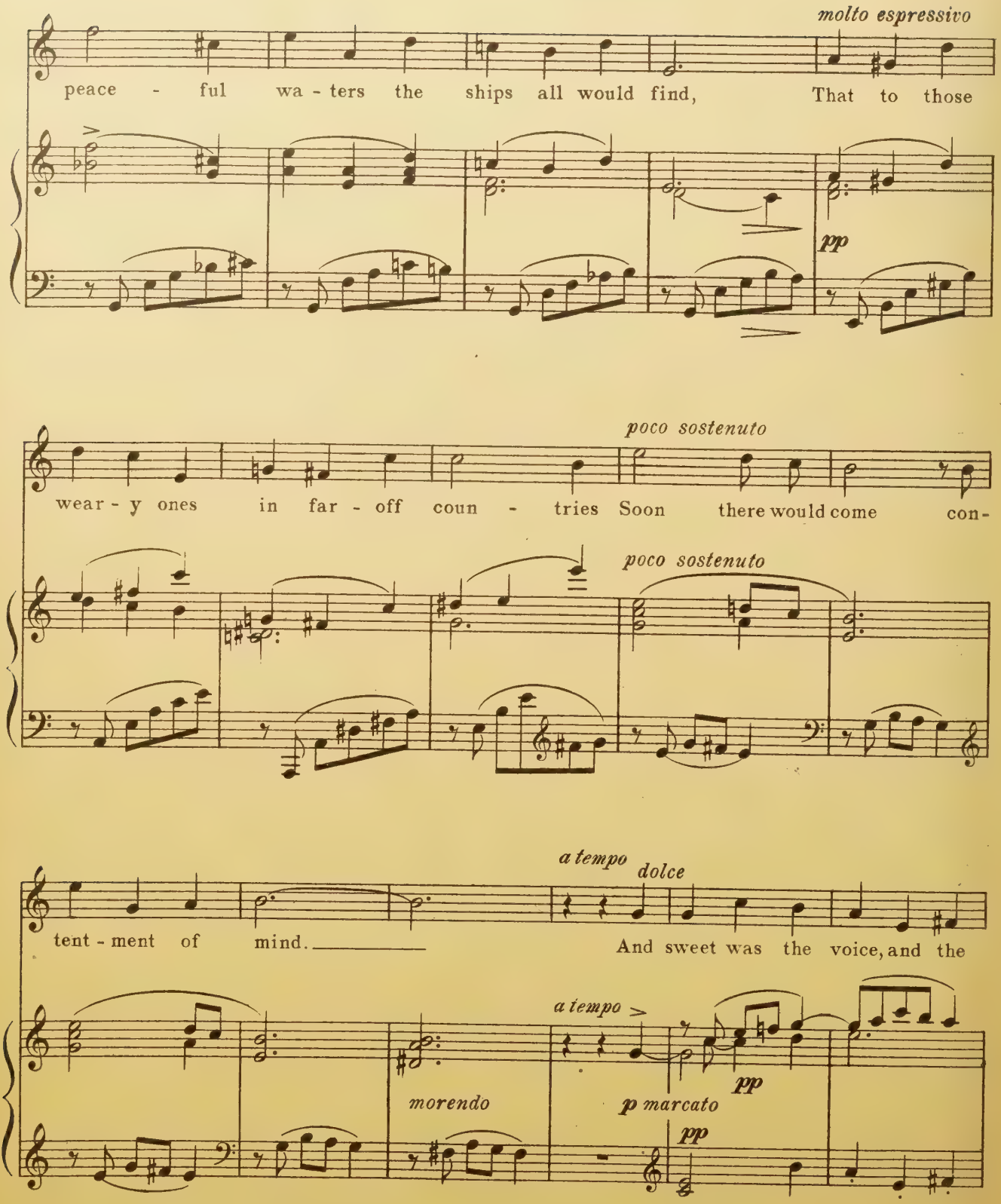
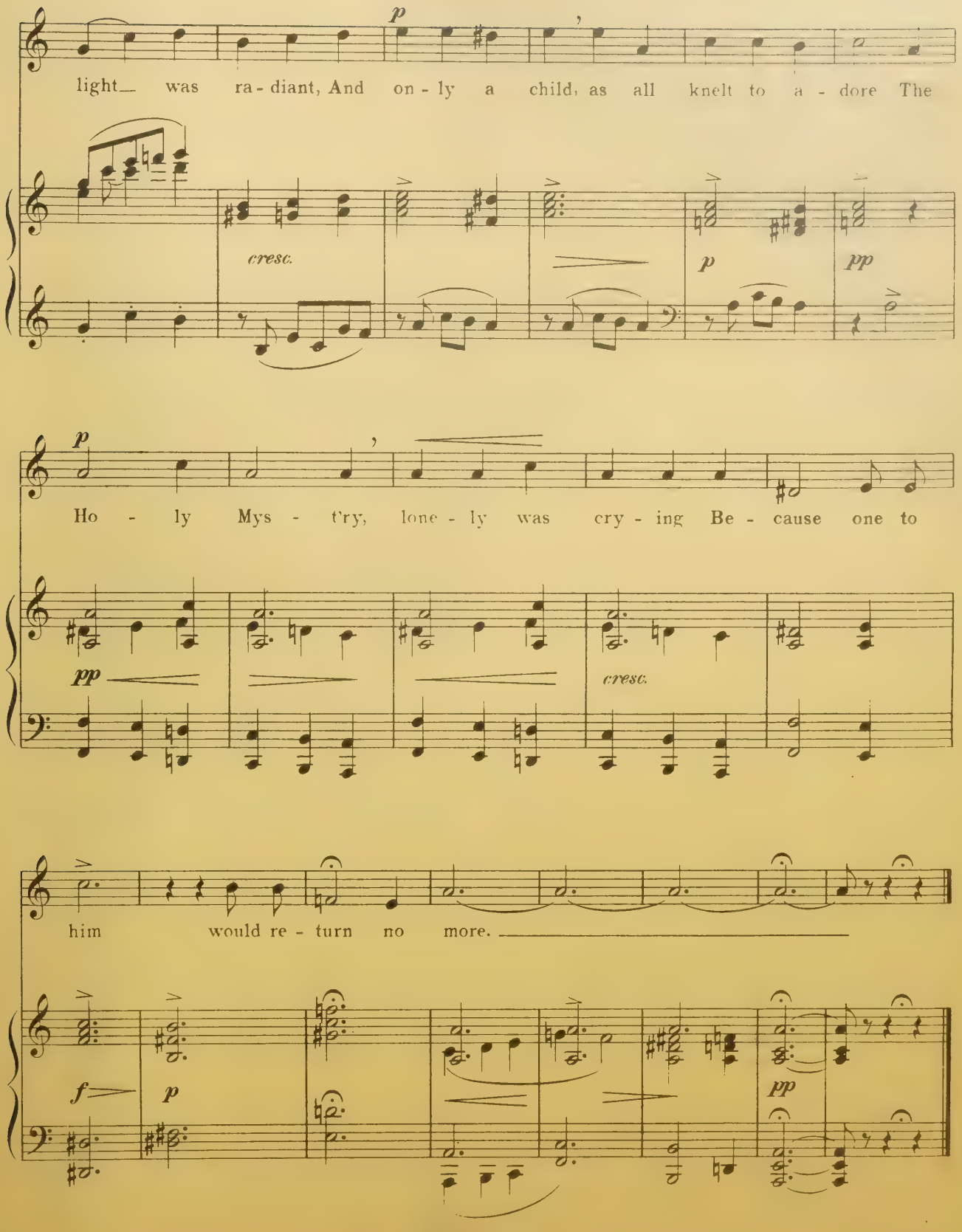

joy no long-er com-mands. So float-ed her voice, to the
ar-ches soar-ing, And on her head a sun-beam fell bright, And each one who
lis-ten'd be-low in dark-ness, Saw shin-ing that form up high in the
cresc.
light. And all were cer-tain of joy's re-turn-ing, That
Ped.


molto espressivo
peace - ful wa - ters the ships all would find, That to those
pp
poco sostenuto
wear - y ones in far - off coun - tries Soon there would come con-
poco sostenuto
a tempo
dolce
tent - ment of mind. And sweet was the voice, and the
a tempo
pp
morendo
p marcato
pp


p
light was ra - diant, And on - ly a child as all knelt to a - dore The
cresc.
p
pp
p
Ho - ly Mys - t'ry, lone - ly was cry - ing Be - cause one to
pp
cresc.
him would re - turn no more.
f
p
pp

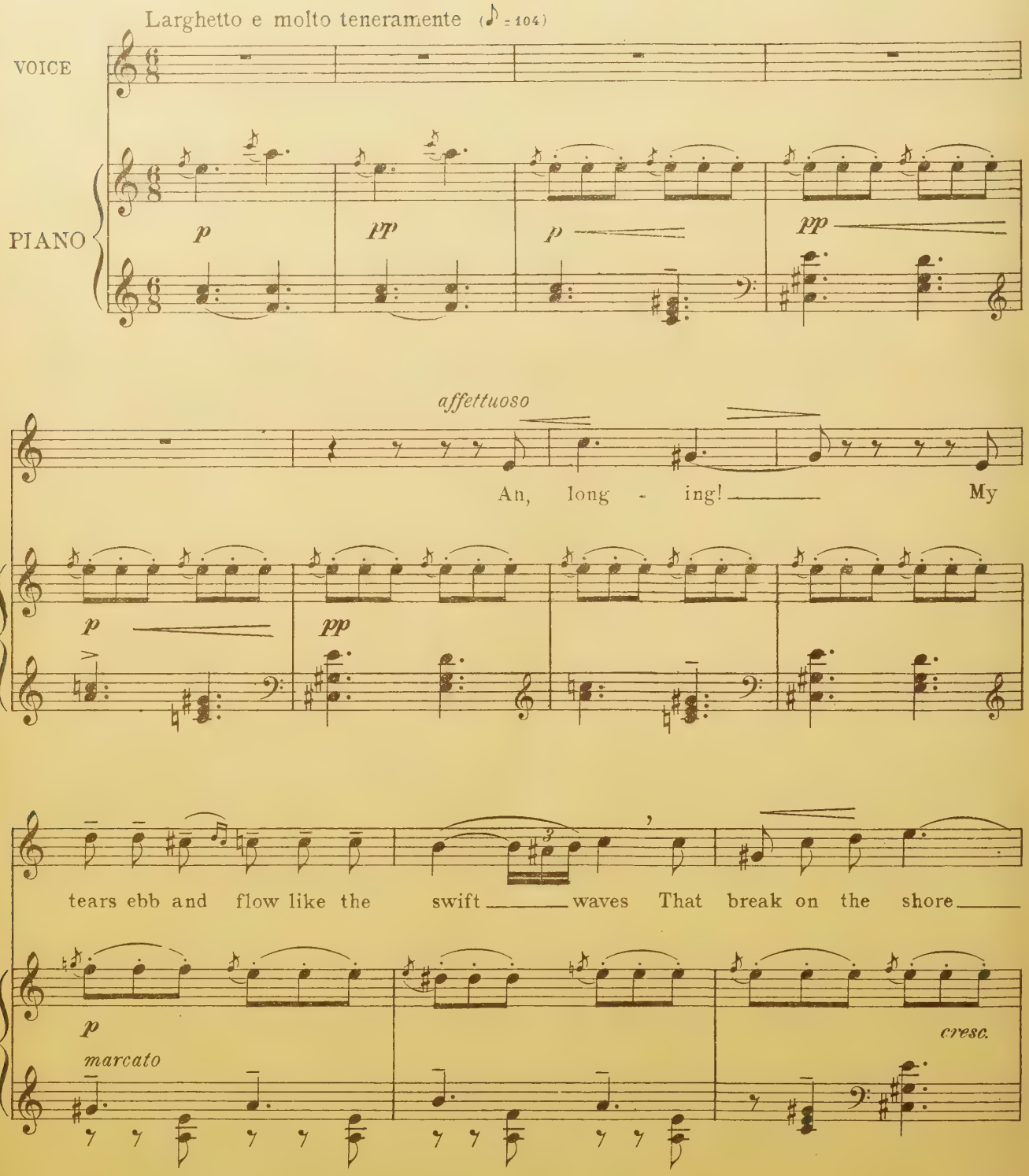
LONGING

MAORI SONG

(Original Key)

Translated from the Russian
of K. BALLMONT
by Deems Taylor

SERGEI VASSILENKO, Op. 23, №1



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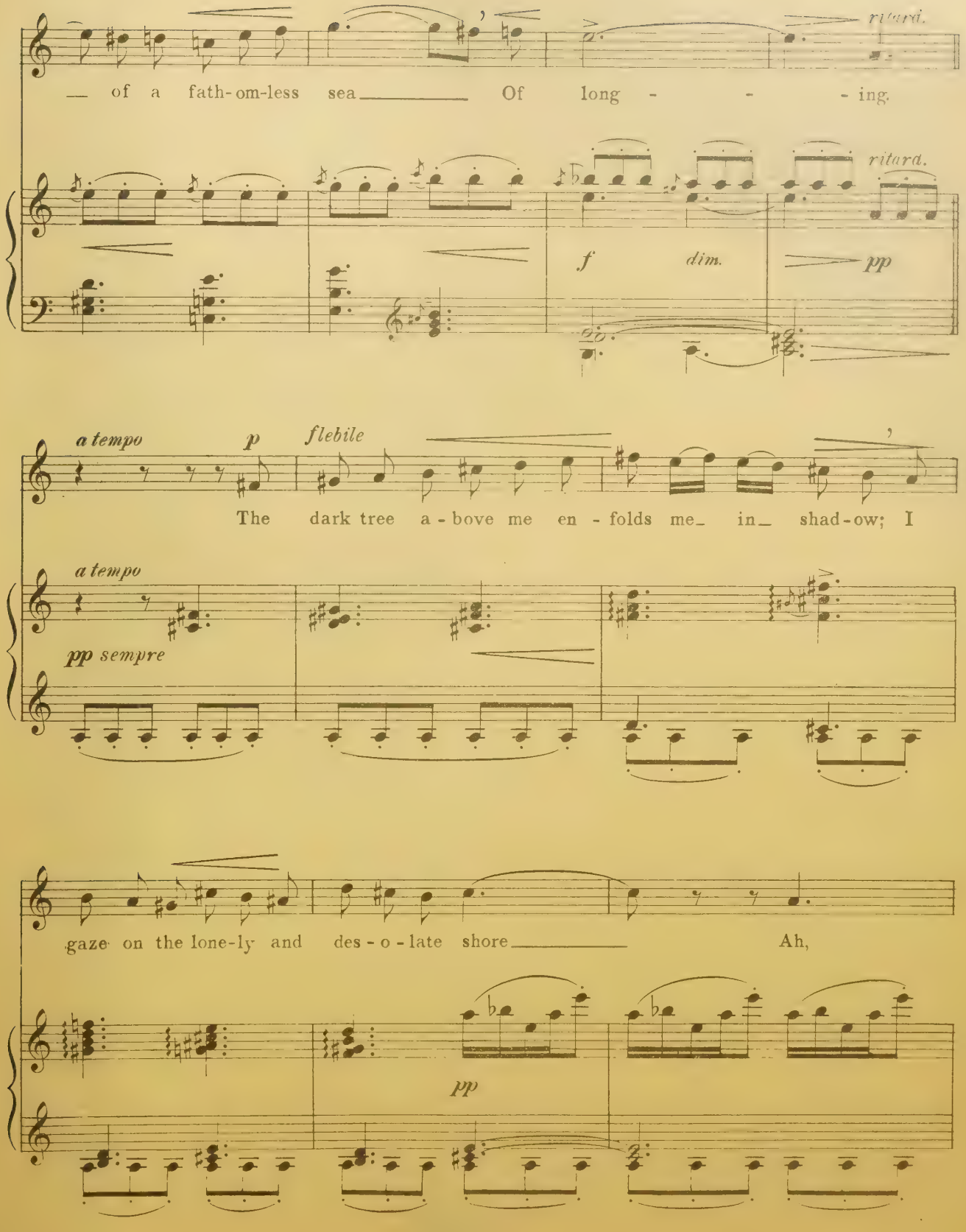
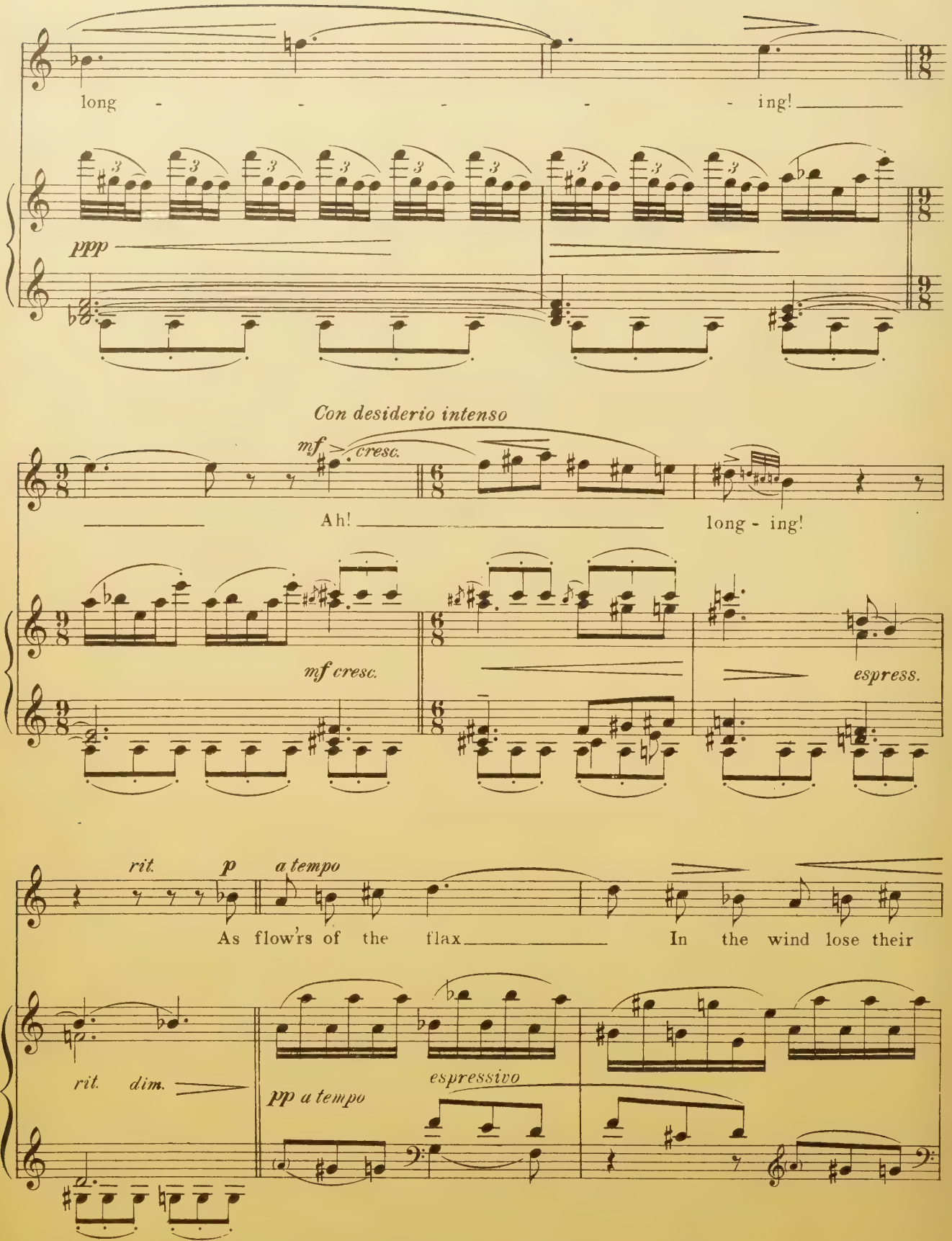
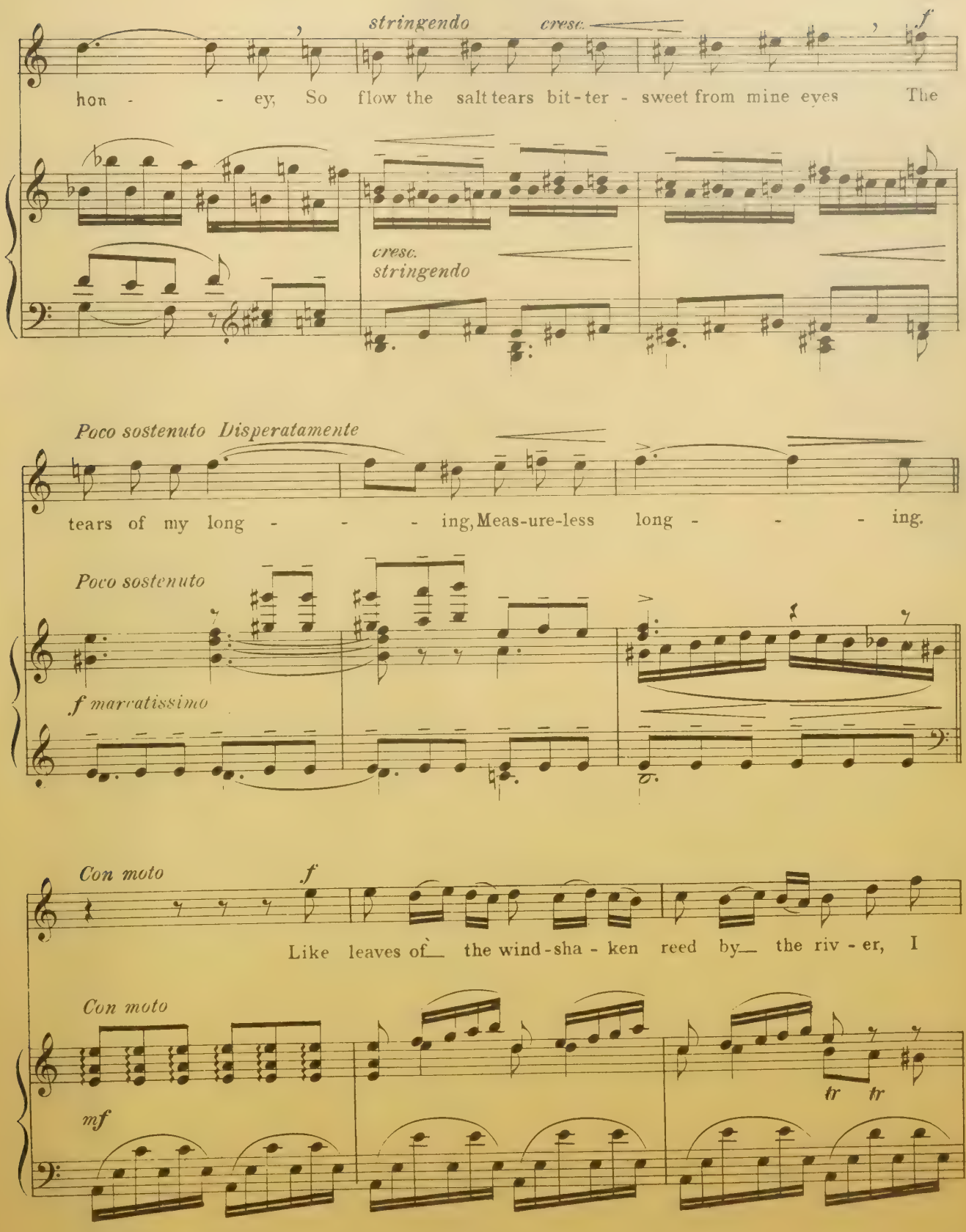
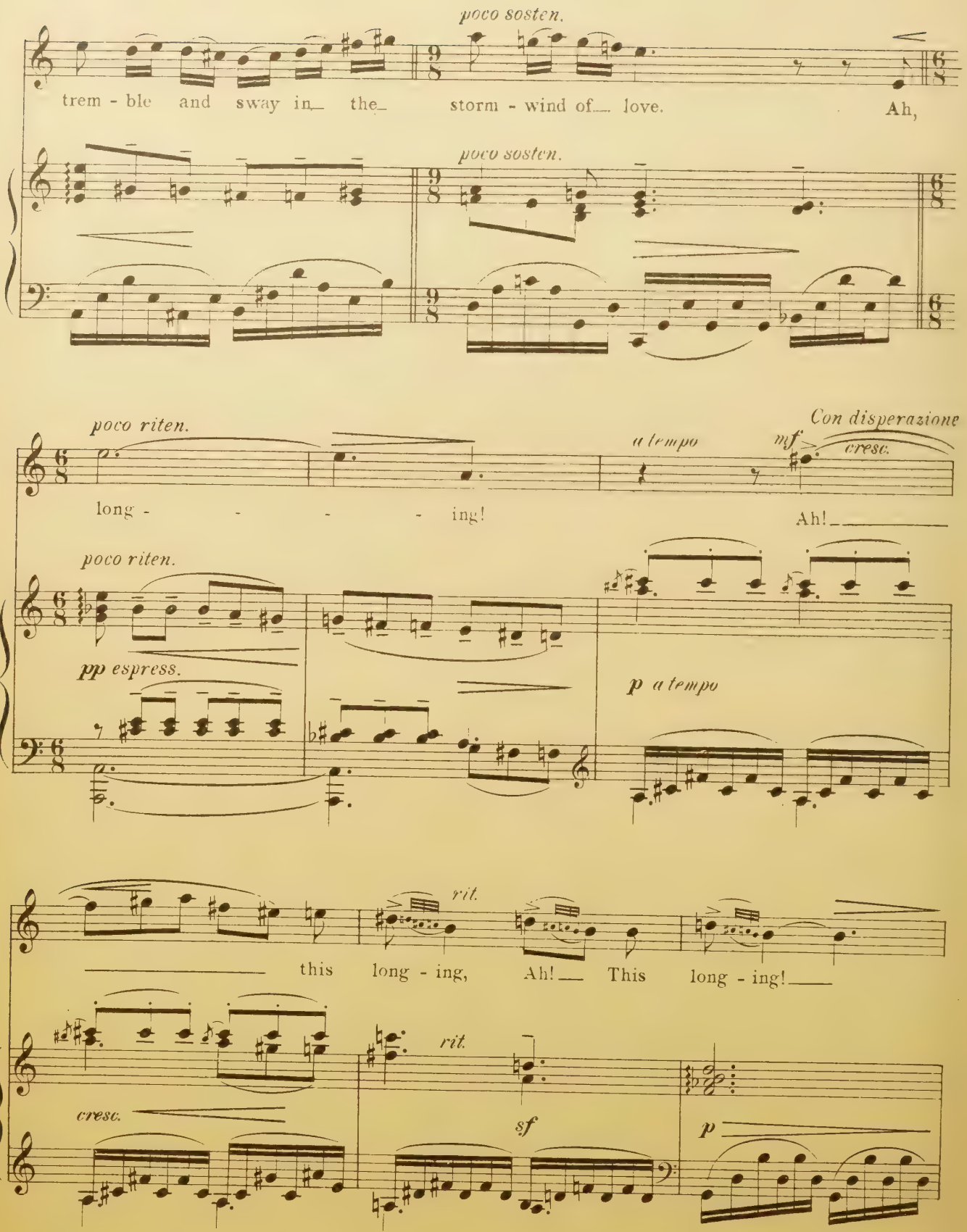
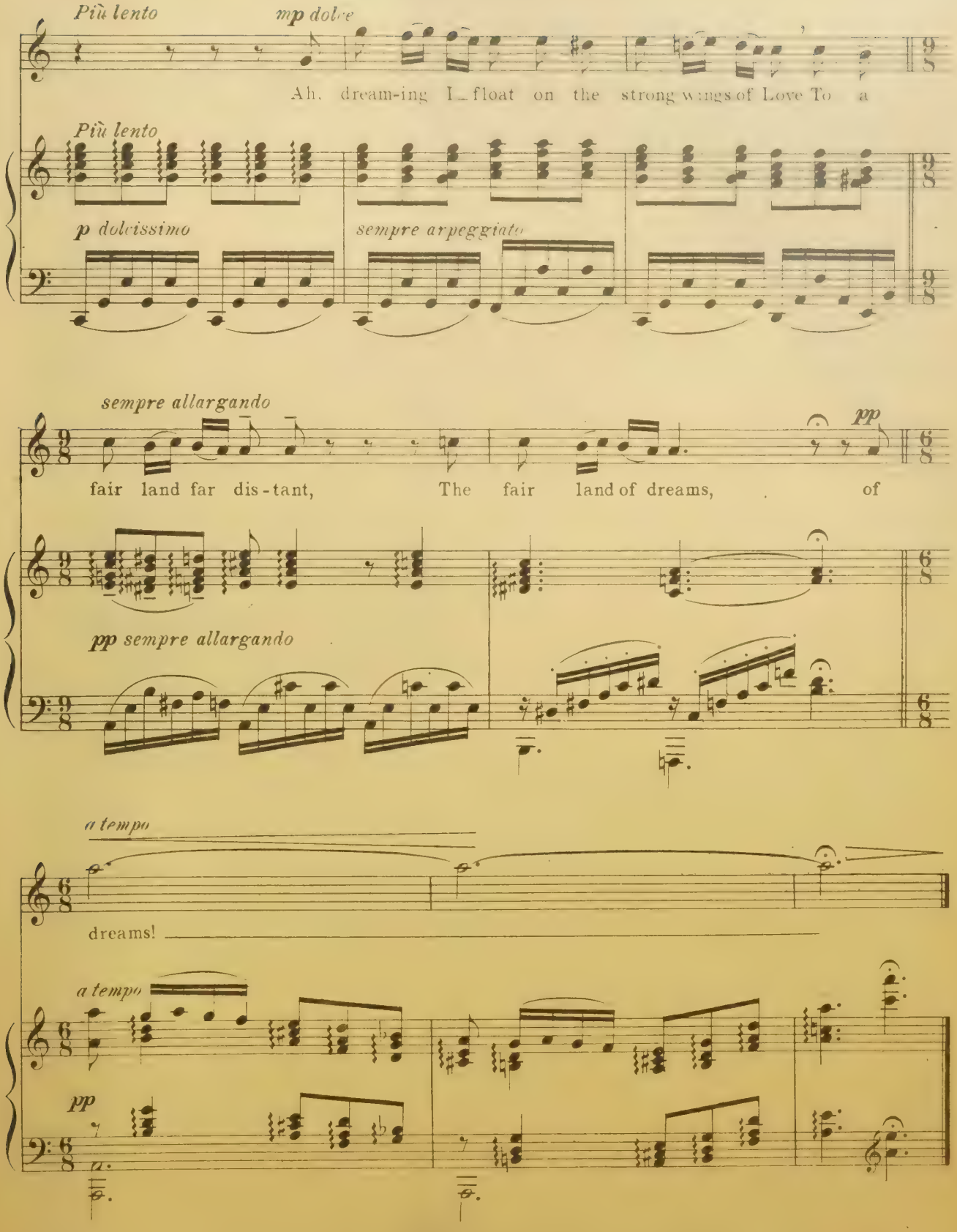

ritard.
— of a fath-om-less sea — Of long - - - ing.
ritard.
f dim. pp
a tempo p flebile
The dark tree a-bove me en-folds me— in— shad-ow; I
a tempo
pp sempre
gaze on the lone-ly and des-o-late shore — Ah,
pp


long - - - - - ing!
ppp
Con desiderio intenso
mf cresc.
Ah!
long - ing!
mf cresc.
espress.
rit.
p
a tempo
As flow'rs of the flax
In the wind lose their
rit. dim.
pp a tempo
espressivo


stringendo
cresc.
f
hon - - ey, So flow the salt tears bit-ter - sweet from mine eyes The
cresc.
stringendo
Poco sostenuto Disperatamente
tears of my long - - - ing, Meas-ure-less long - - - ing.
Poco sostenuto
f marcatissimo
Con moto
f
Like leaves of the wind-sha - ken reed by the riv - er, I
Con moto
tr tr
mf


poco sosten.
trem - ble and sway in the storm - wind of love. Ah,
poco sosten.
poco riten.
a tempo
Con disperazione
mf
cresc.
long - - - - ing! Ah!
poco riten.
pp espress.
p a tempo
rit.
this long - ing, Ah! This long - ing!
rit.
cresc.
sf
p

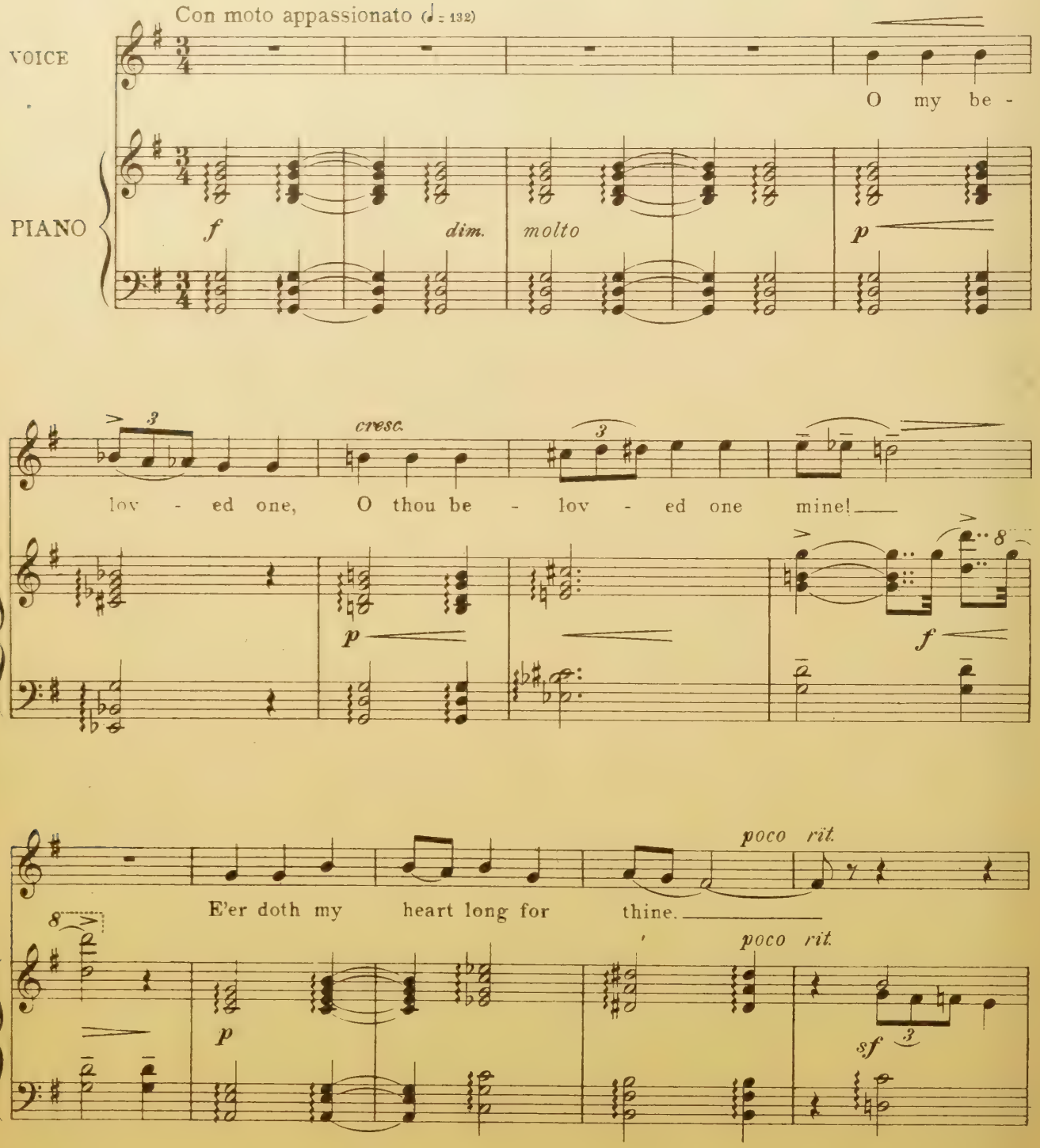

Più lento
mp dolce
Ah, dream-ing I_float on the strong wings of Love To a
Più lento
p dolcissimo
sempre arpeggiato
sempre allargando
pp
fair land far dis-tant, The fair land of dreams, of
pp sempre allargando
a tempo
dreams!
a tempo
pp

O MY BELOVED ONE

(Original Key)

Translated from the Russian
of BALMONT by Constance Purdy

SERGIUS VASSILENKO, Op. 23, No 4
(1872-)



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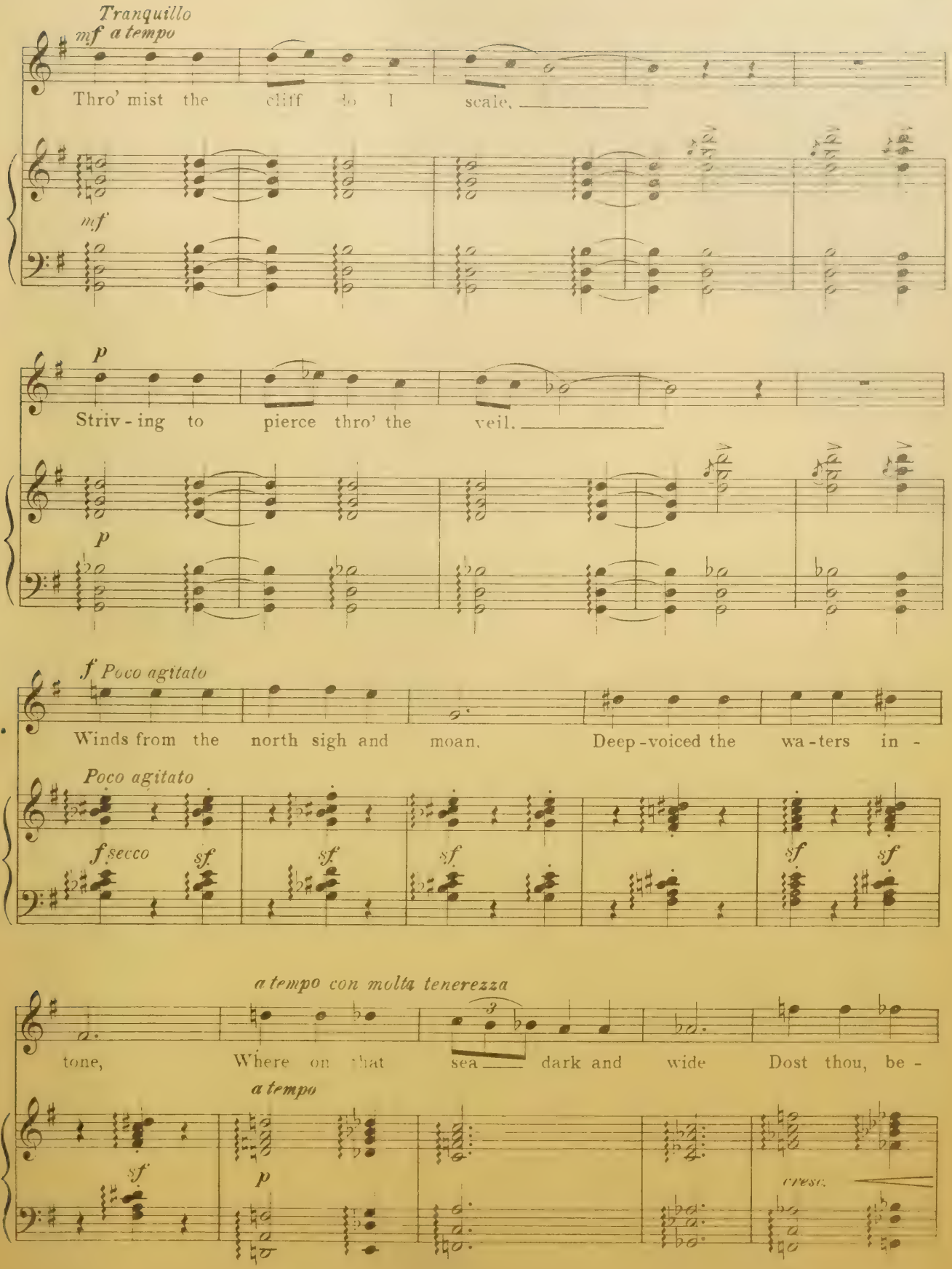
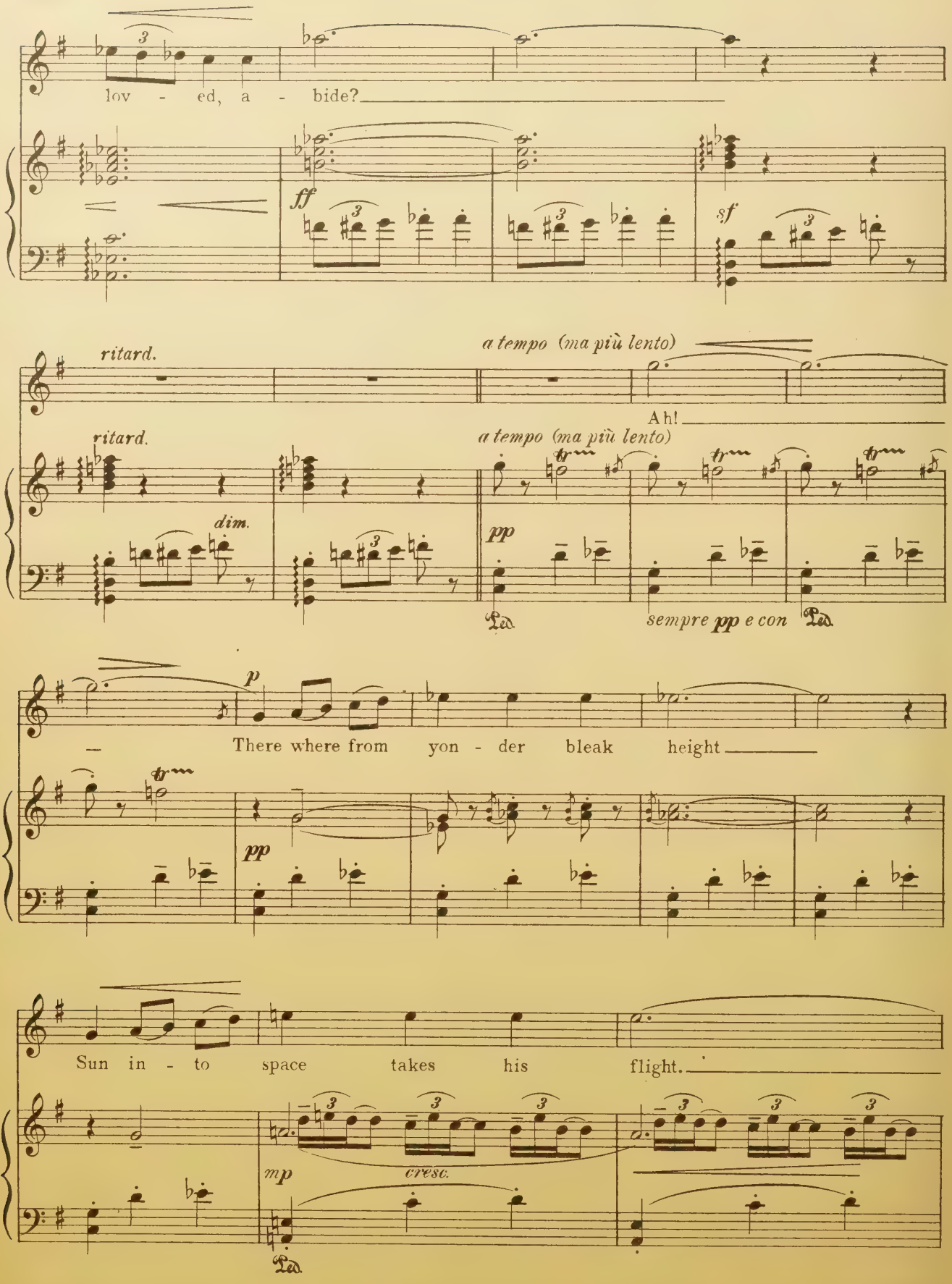
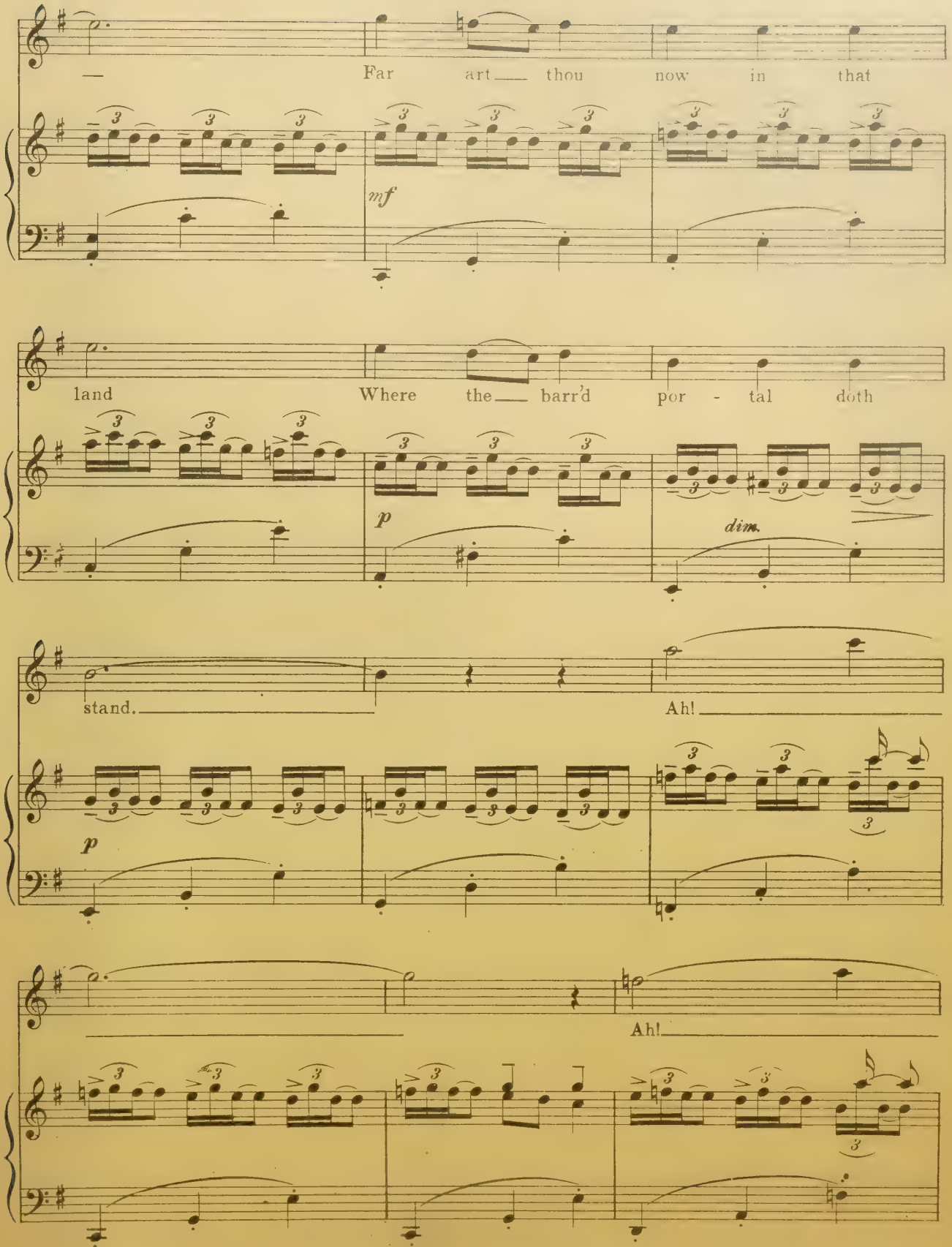
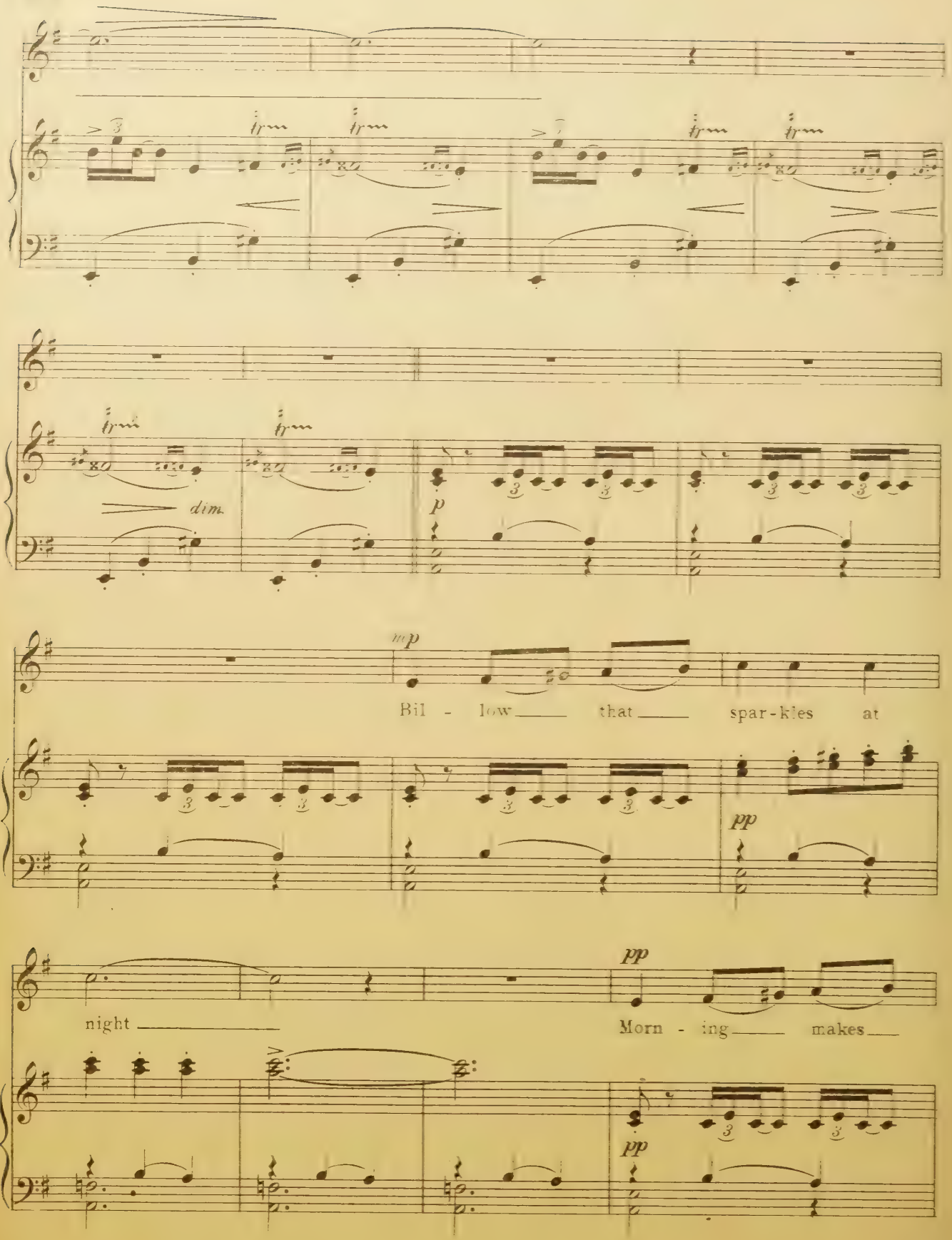
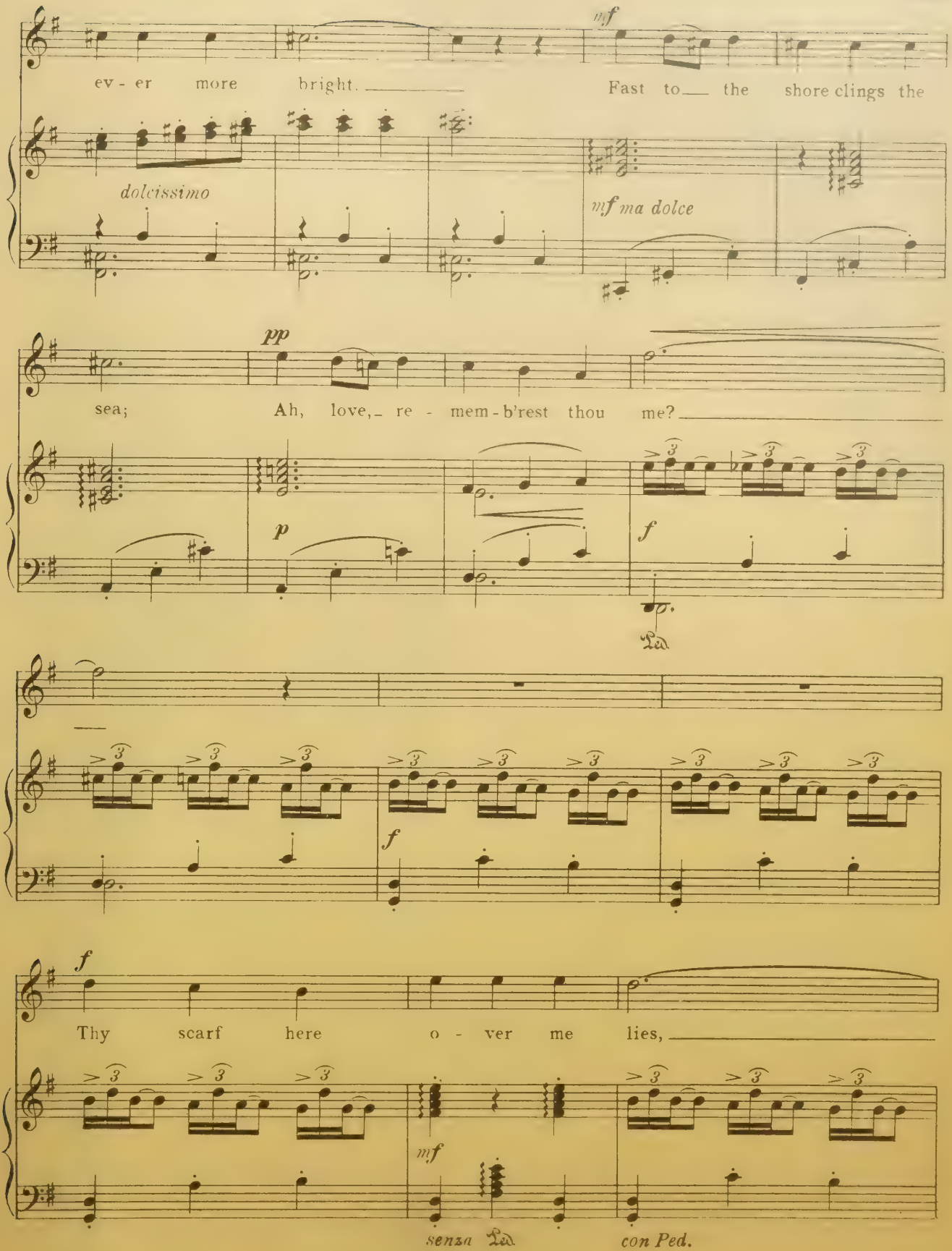
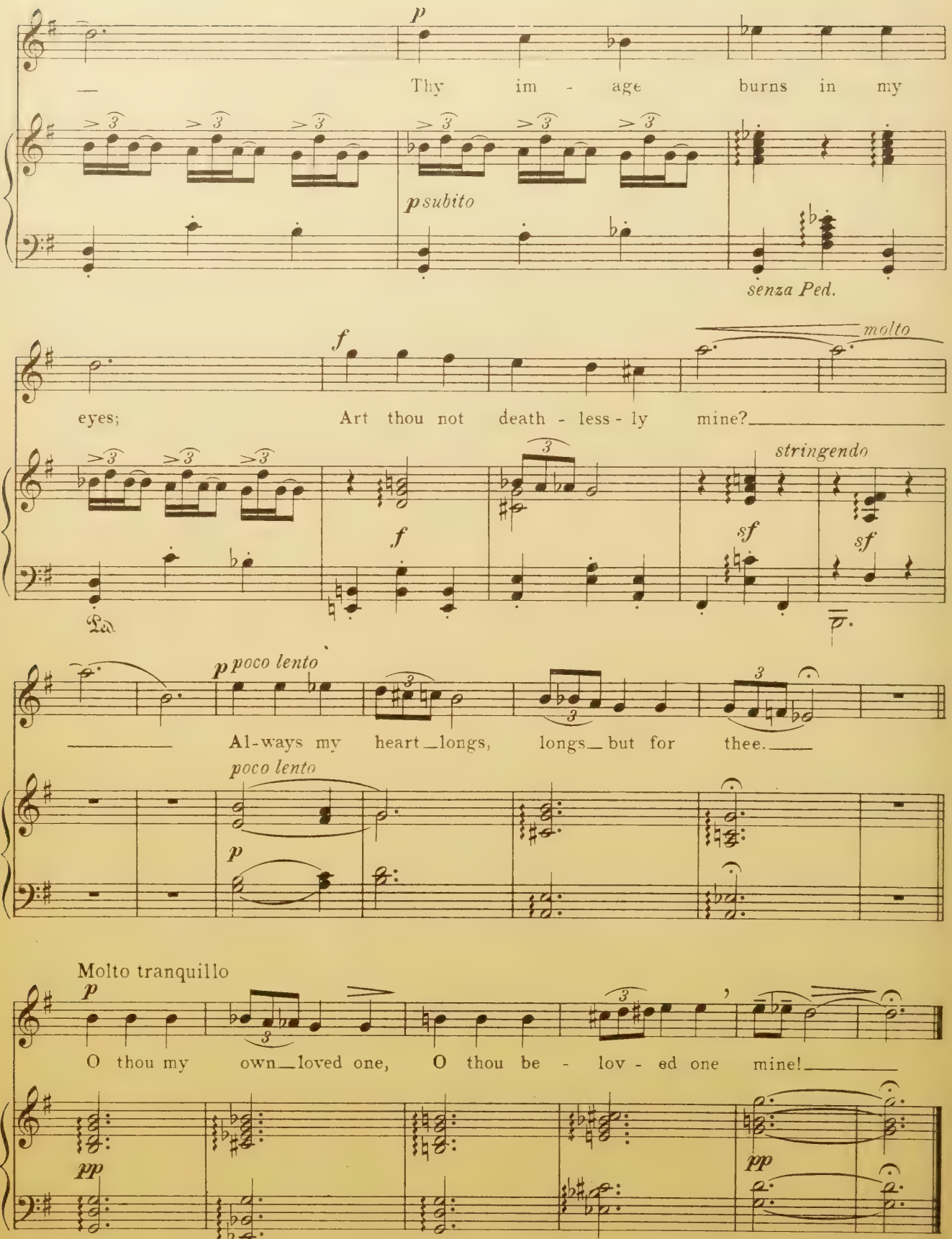

Tranquillo
mf a tempo
Thro' mist the cliff to I scale,
mf
p
Striv - ing to pierce thro' the veil,
p
f Poco agitato
Winds from the north sigh and moan, Deep-voiced the wa-ters in -
Poco agitato
f secco
sf
sf
sf
sf
sf
a tempo con molta tenerezza
tone, Where on that sea dark and wide Dost thou, be -
a tempo
sf
p
cresc.


lov - ed, a - bide?
ff
sf
ritard.
a tempo (ma più lento)
Ah!
ritard.
dim.
a tempo (ma più lento)
pp
Ped.
sempre pp e con
Ped.
p
— There where from yon - der bleak height
pp
Sun in - to space takes his flight.
mp
cresc.
Ped.


Far art thou now in that
mf
land Where the barr'd por - tal doth
p
dim.
stand.
Ah!
p
Ah!


trm
dim.
p
mp
Bil - low that spar-kles at
pp
night
Morn - ing makes

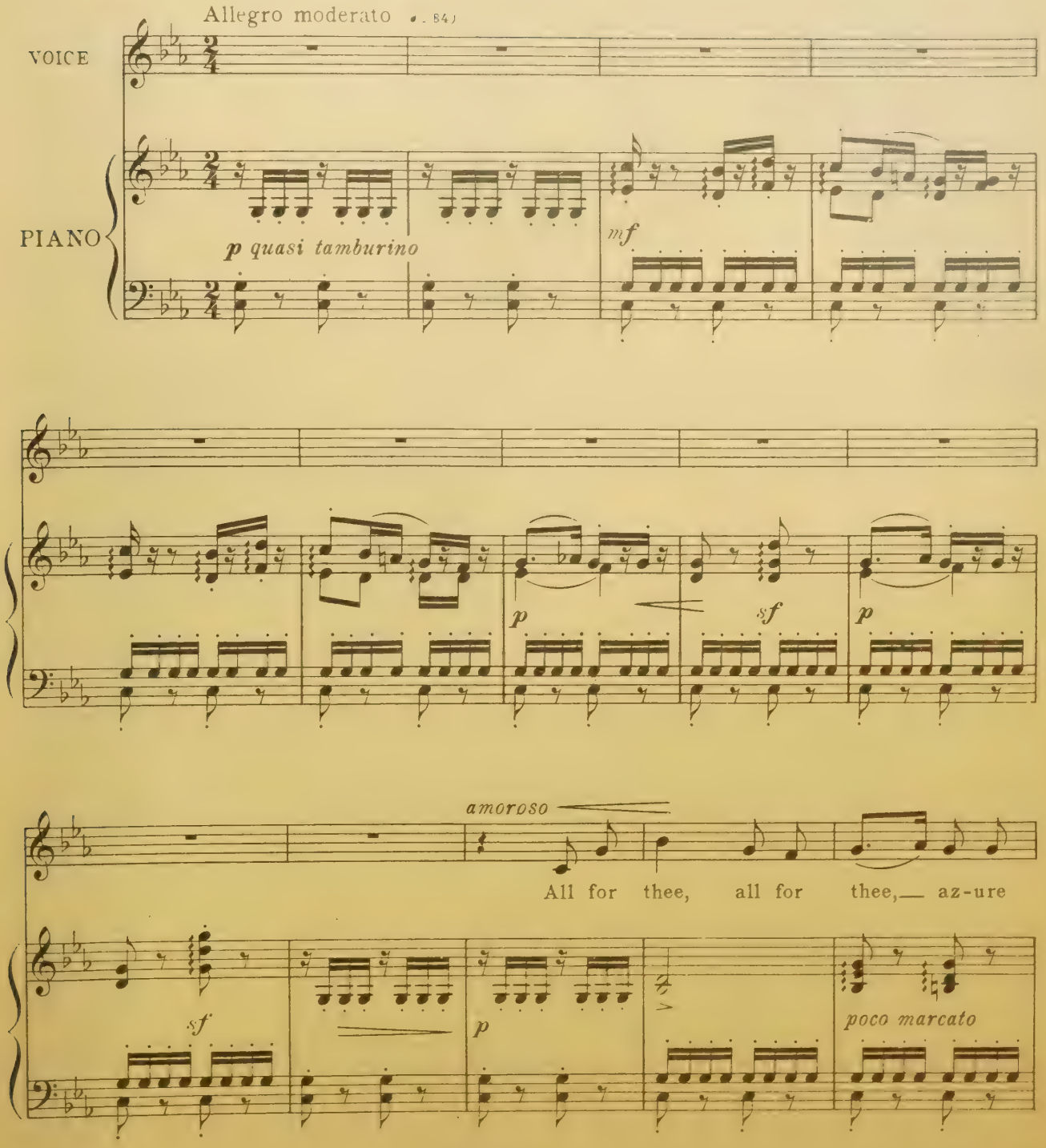

mf
ev - er more bright. Fast to the shore clings the
dolcissimo
mf ma dolce
pp
sea; Ah, love, re - mem - b'rest thou me?
p
f
Ped.
f
f
Thy scarf here o - ver me lies,
mf
senza Ped.
con Ped.


p
— Thy im - age burns in my
psubito
senza Ped.
f
molto
eyes; Art thou not death - less - ly mine?
stringendo
f
sf
sf
p poco lento
— Al-ways my heart longs, longs but for thee.
poco lento
p
Molto tranquillo
p
O thou my own loved one, O thou be - lov - ed one mine!
pp
pp

TAR

Translated from the Russian
of S. GORODETSKY by Constance Purdy

SERGIUS VASSILENKO, Op. 13, No 2
1872



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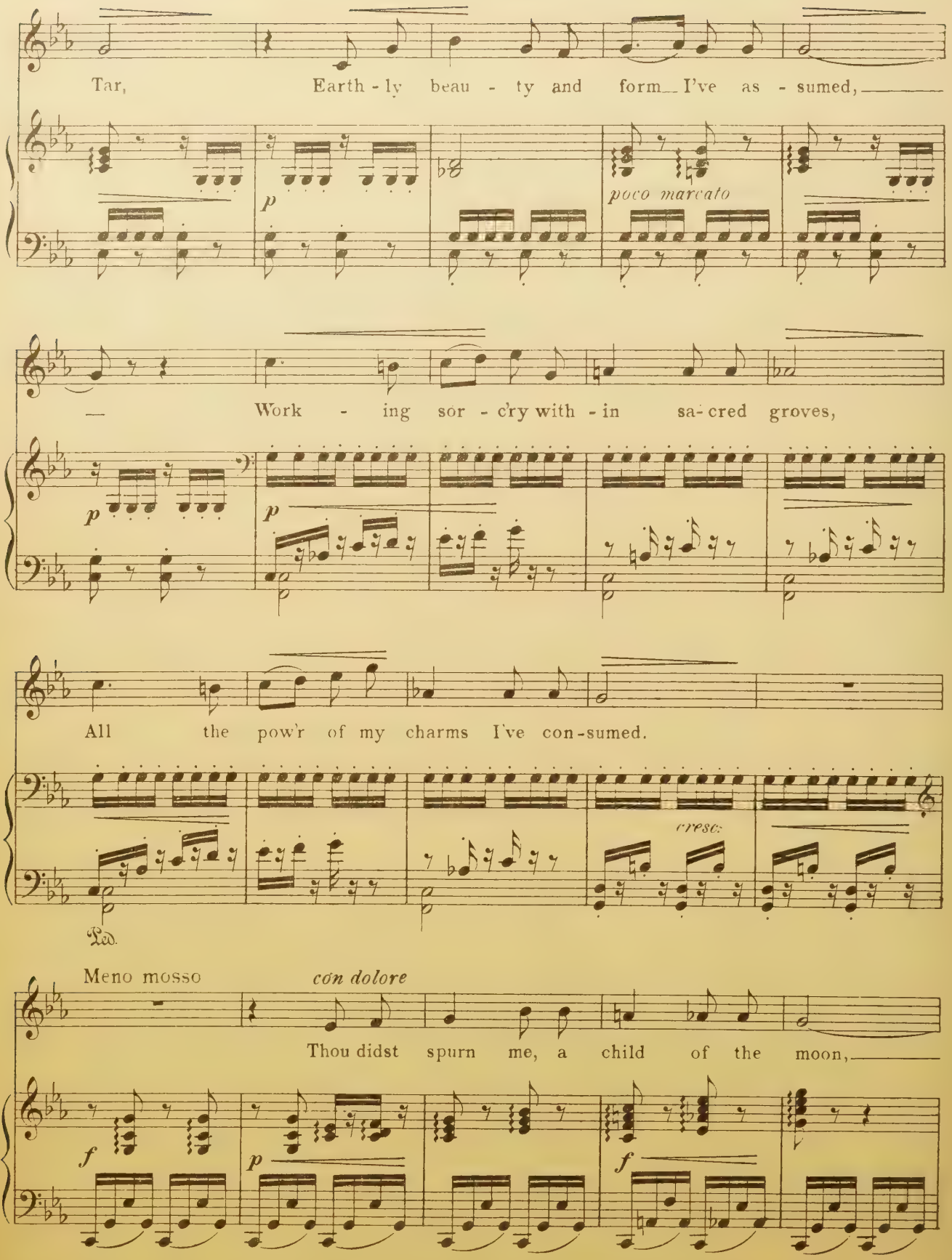
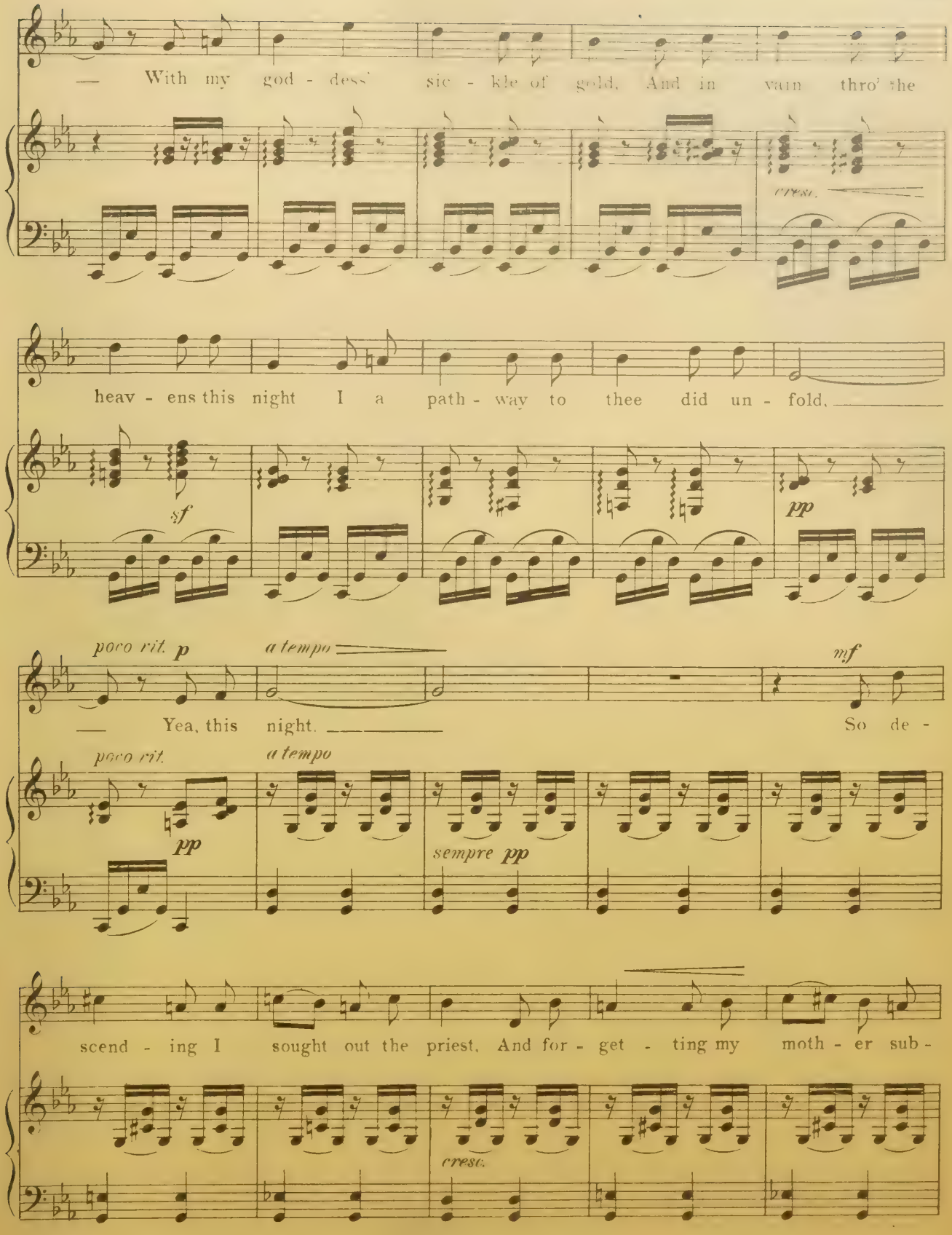
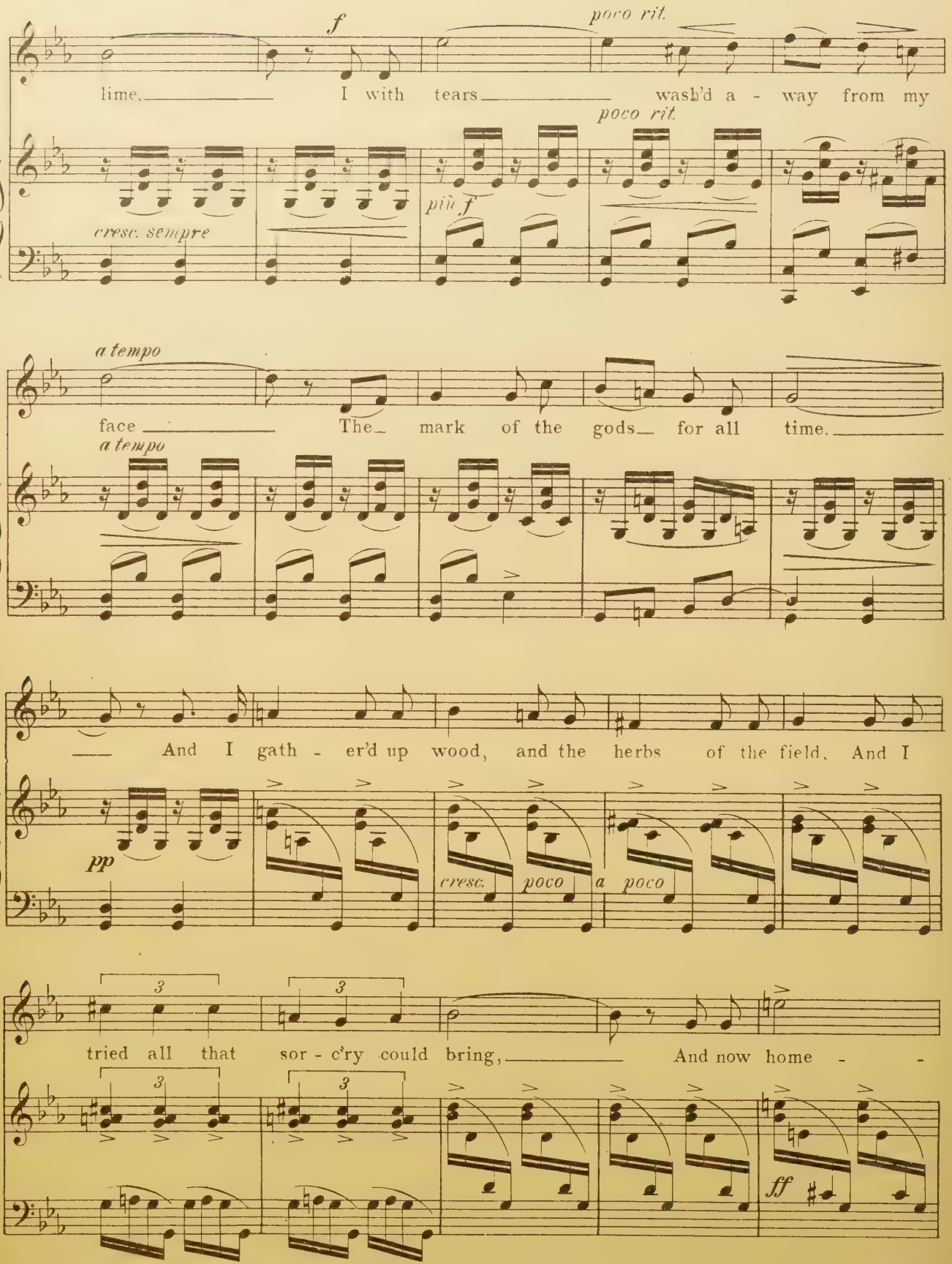
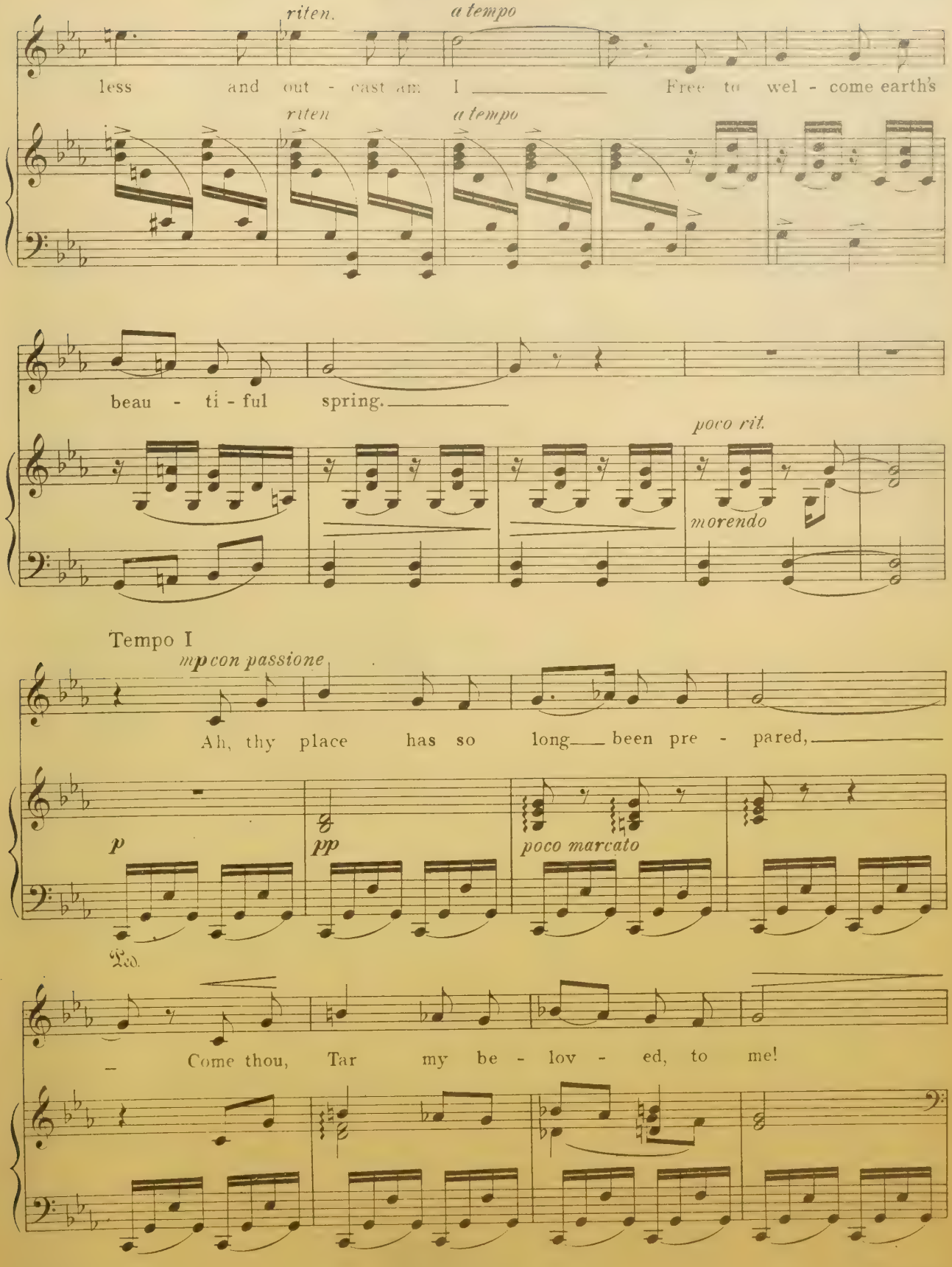
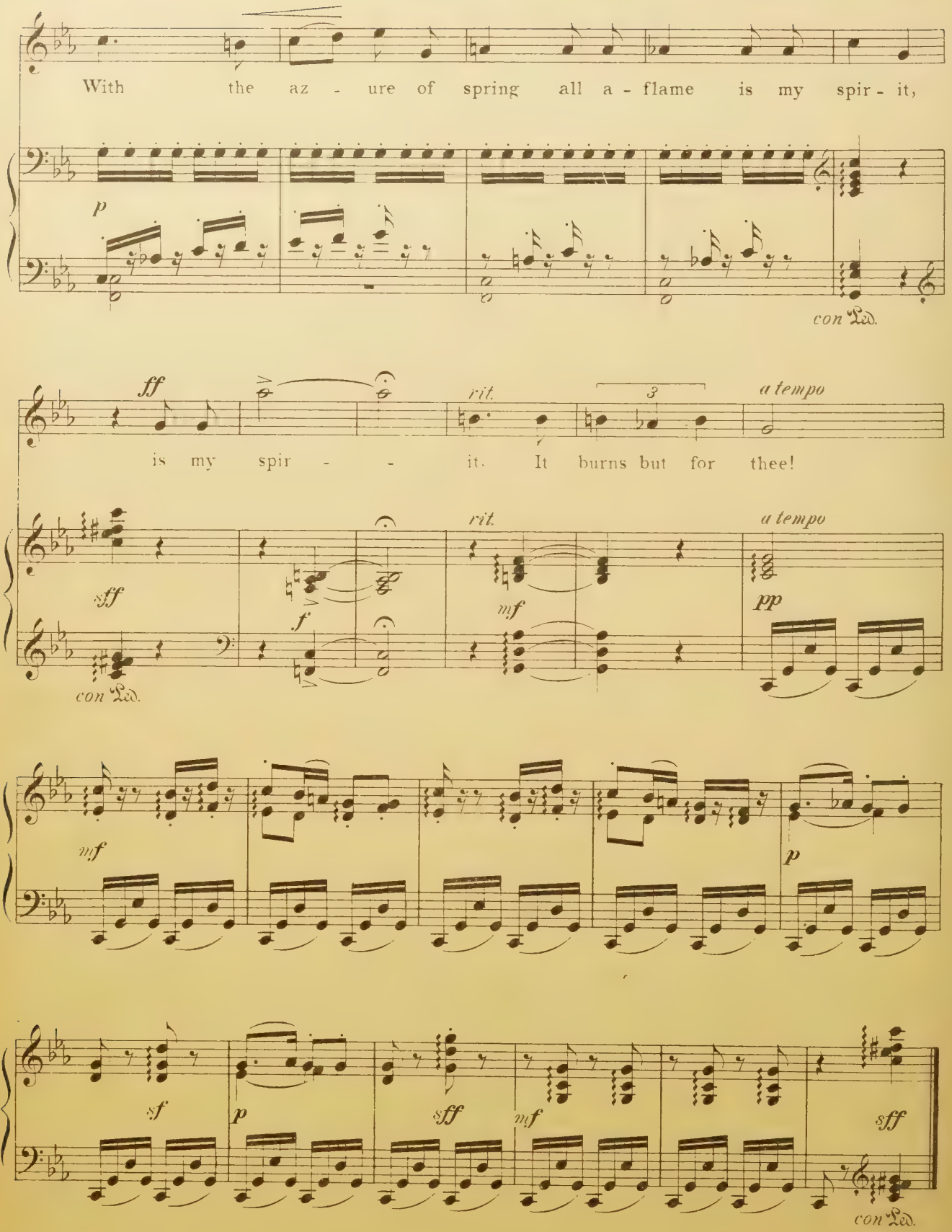

Tar, Earth - ly beau - ty and form I've as - sumed,
p
poco marcato
Work - ing sor - c'ry with - in sa-cred groves,
p
p
All the pow'r of my charms I've con-sumed.
cresc.
Ped.
Meno mosso
con dolore
Thou didst spurn me, a child of the moon,
f
p
f


— With my god - dess' sic - kle of gold, And in vain thro' the
cresc.
heav - ens this night I a path - way to thee did un - fold, —
sf
pp
poco rit. p
a tempo
— Yea, this night. —
mf
So de -
poco rit.
a tempo
pp
sempre pp
scend - ing I sought out the priest, And for - get - ting my moth - er sub -
cresc.


f
poco rit.
lime. I with tears wash'd a - way from my
poco rit.
cresc. sempre
più f
a tempo
face The mark of the gods for all time.
a tempo
And I gath - er'd up wood, and the herbs of the field, And I
pp
cresc. poco a poco
3
3
tried all that sor - c'ry could bring, And now home - -
3
3
ff


riten.
a tempo
less and out - cast am I
Free to wel - come earth's
riten
a tempo
beau - ti - ful spring.
poco rit.
morendo
Tempo I
mp con passione
Ah, thy place has so long been pre - pared,
p
pp
poco marcato
Ped.
Come thou, Tar my be - lov - ed, to me!


With the az - ure of spring all a - flame is my spir - it,
p
con Ped.
ff
rit.
3
a tempo
is my spir - - it. It burns but for thee!
sff
f
rit.
mf
a tempo
pp
con Ped.
mf
p
sf
p
sff
mf
sff
con Ped.

BEGGAR'S SONG
(CHANT DU MENDIANT)

Translated from the Russian
of VIETING by Charles Fonteyn Manney
French version by Jules Rueda

(Original Key)

JOSEPH WIHTOL, Op. 7, №1

Moderato (♩= 88)

PIANO

mf

p

Good folk, your pit - y I im - plore, Re - lieve my need from
Fai - tes l'au-mô - ne, bon - nes gens, Don - nez au pau - vre

p

your full store.
men - di - ant!

I'm weak from want, my
A moi, vieil - lard, mou -

strength is fled; For love of God, oh, give me bread.
rant de faim, Au nom du Christ don - nez du pain.

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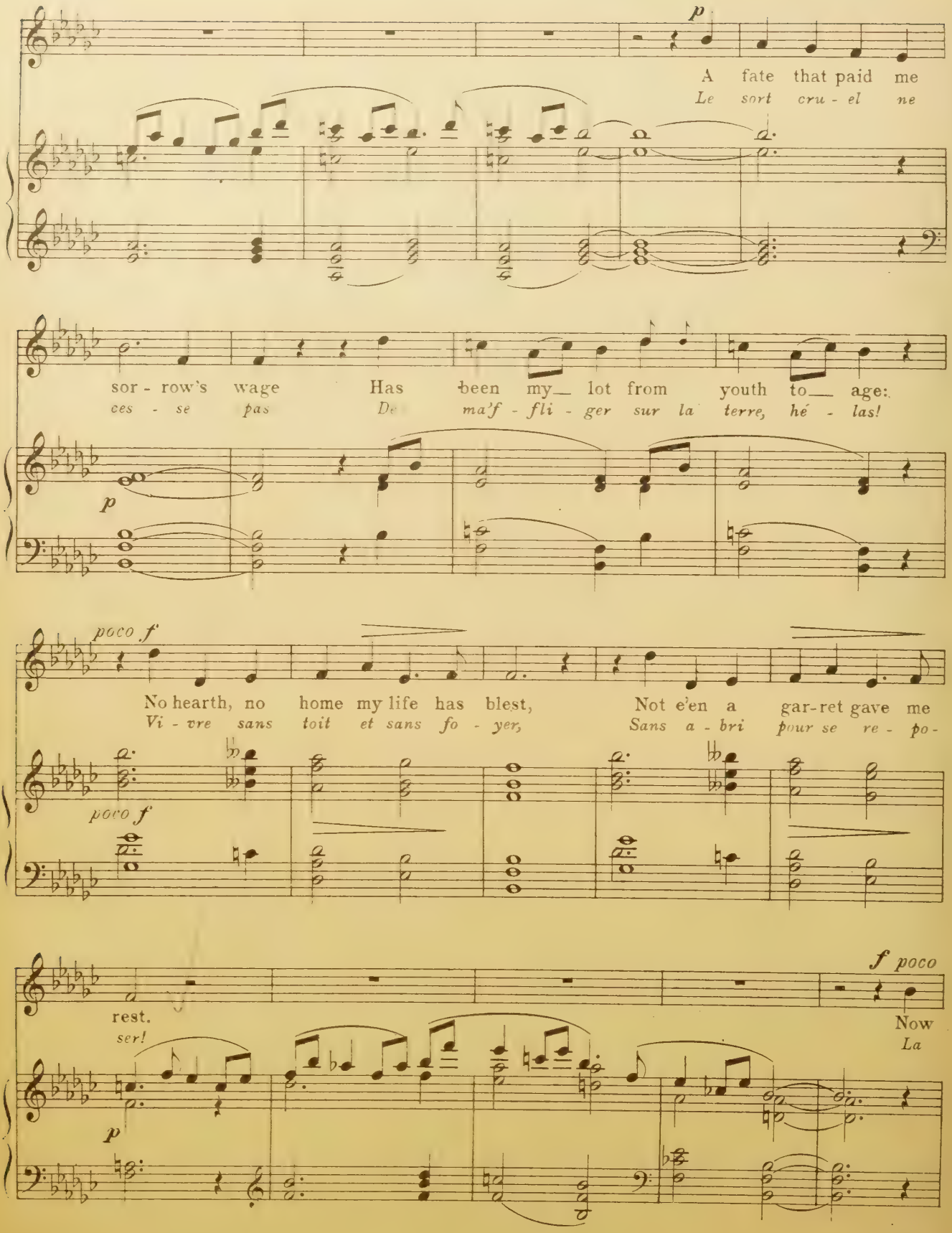
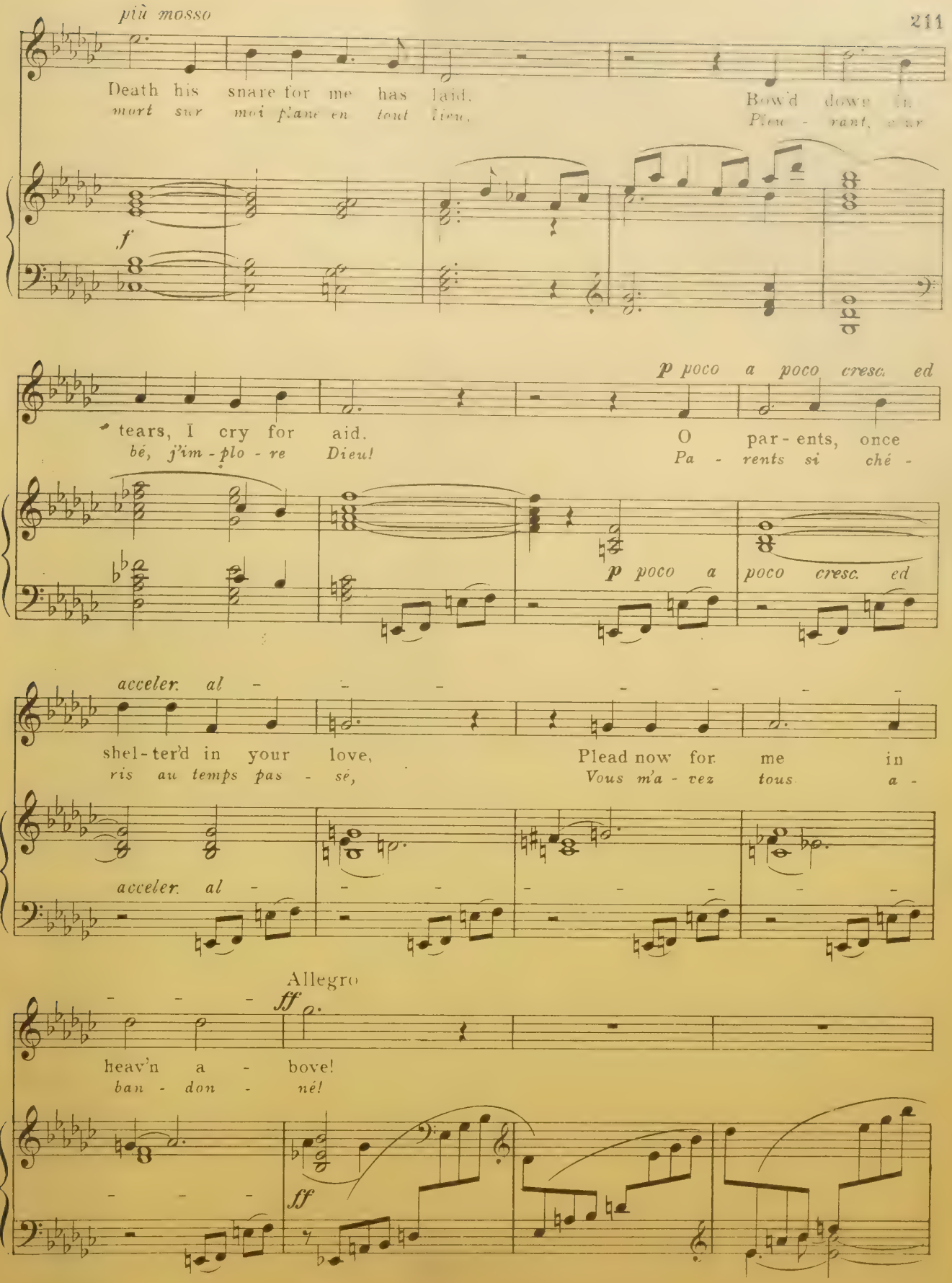
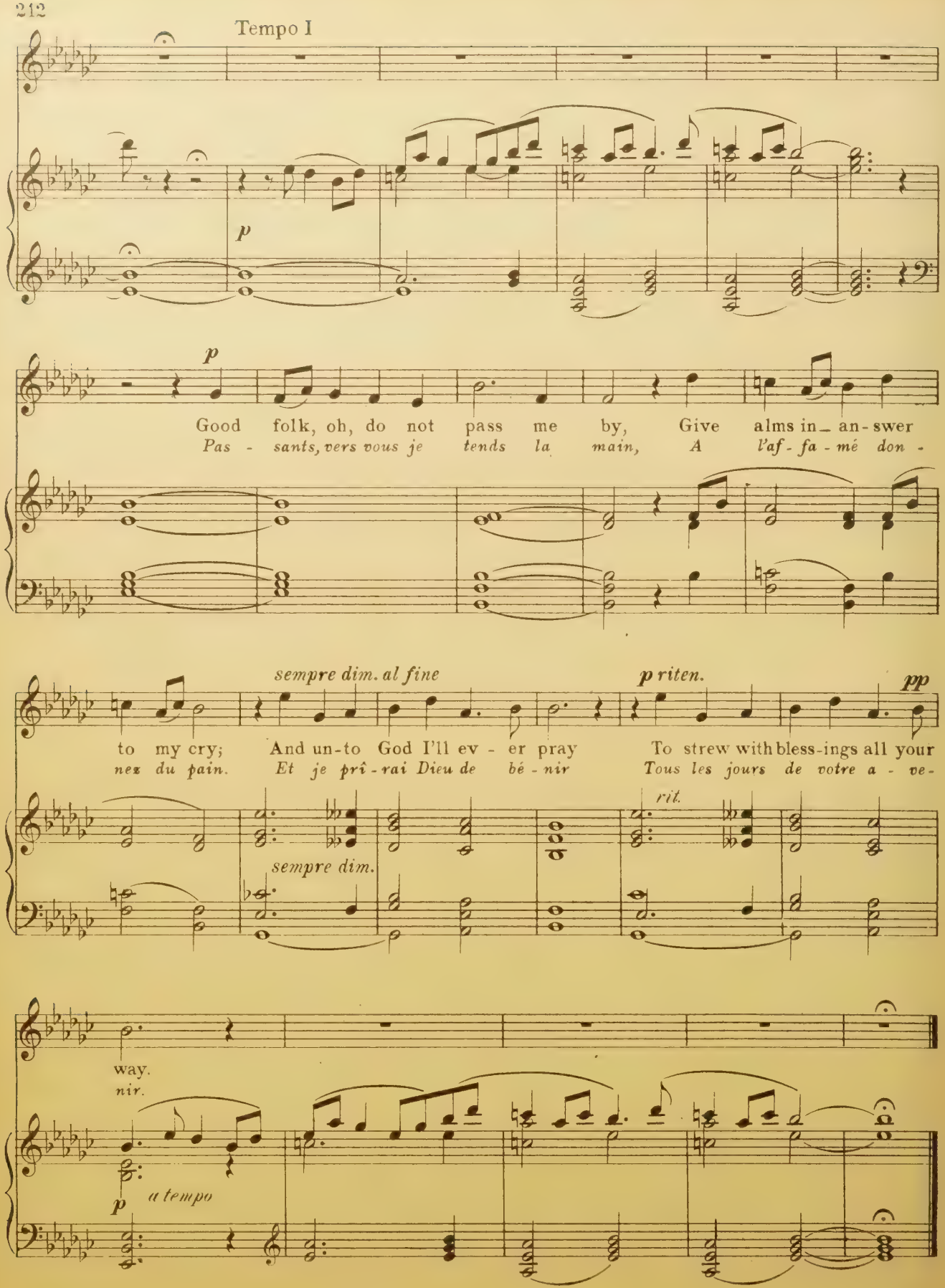

p
A fate that paid me
Le sort cru - el ne
sor - row's wage Has been my lot from youth to age:
ces - se pas De ma'f - fli - ger sur la terre, hé - las!
p
poco f
No hearth, no home my life has blest, Not e'en a gar-ret gave me
Vi - vre sans toit et sans fo - yer, Sans a - bri pour se re - po -
poco f
f poco
rest.
ser!
Now
La
p


più mosso
Death his snare for me has laid,
mort sur moi plane en tout lieu,
Bow'd down in
Pleu - rant, e n
f
p poco a poco cresc. ed
tears, I cry for aid.
bé, j'im - plo - re Dieu!
O par - ents, once
Pa - rents si ché -
p poco a poco cresc. ed
acceler. al -
shel - ter'd in your love,
ris au temps pas - sé,
Plead now for me in
Vous m'a - vez tous a -
acceler. al -
Allegro
ff
heav'n a - bove!
ban - don - né!
ff


Tempo I
p
p
Good folk, oh, do not pass me by, Give alms in_ an-swer
Pas - sants, vers vous je tends la main, A l'af - fa - mé don -
sempre dim. al fine
p riten.
pp
to my cry; And un-to God I'll ev - er pray To strew with bless-ings all your
nez du pain. Et je prî - rai Dieu de bé - nir Tous les jours de votre a - ve-
rit.
sempre dim.
way.
nir.
p
a tempo